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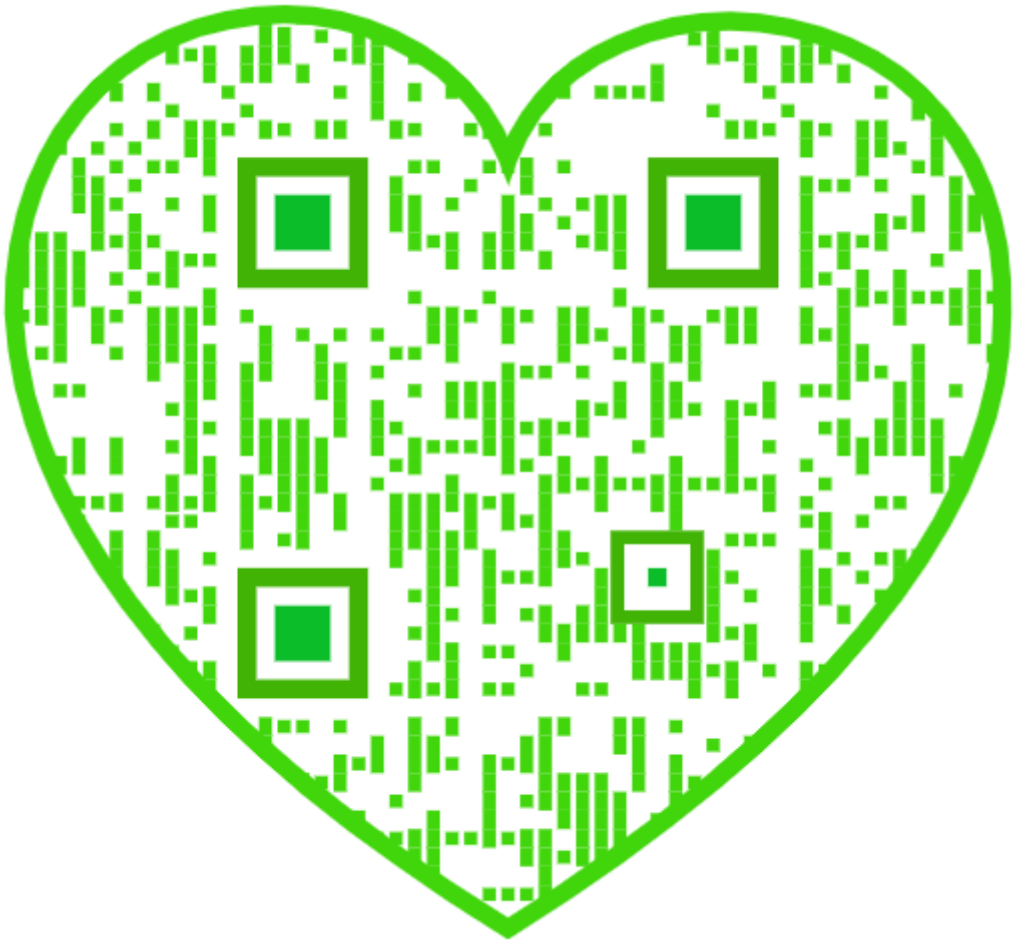

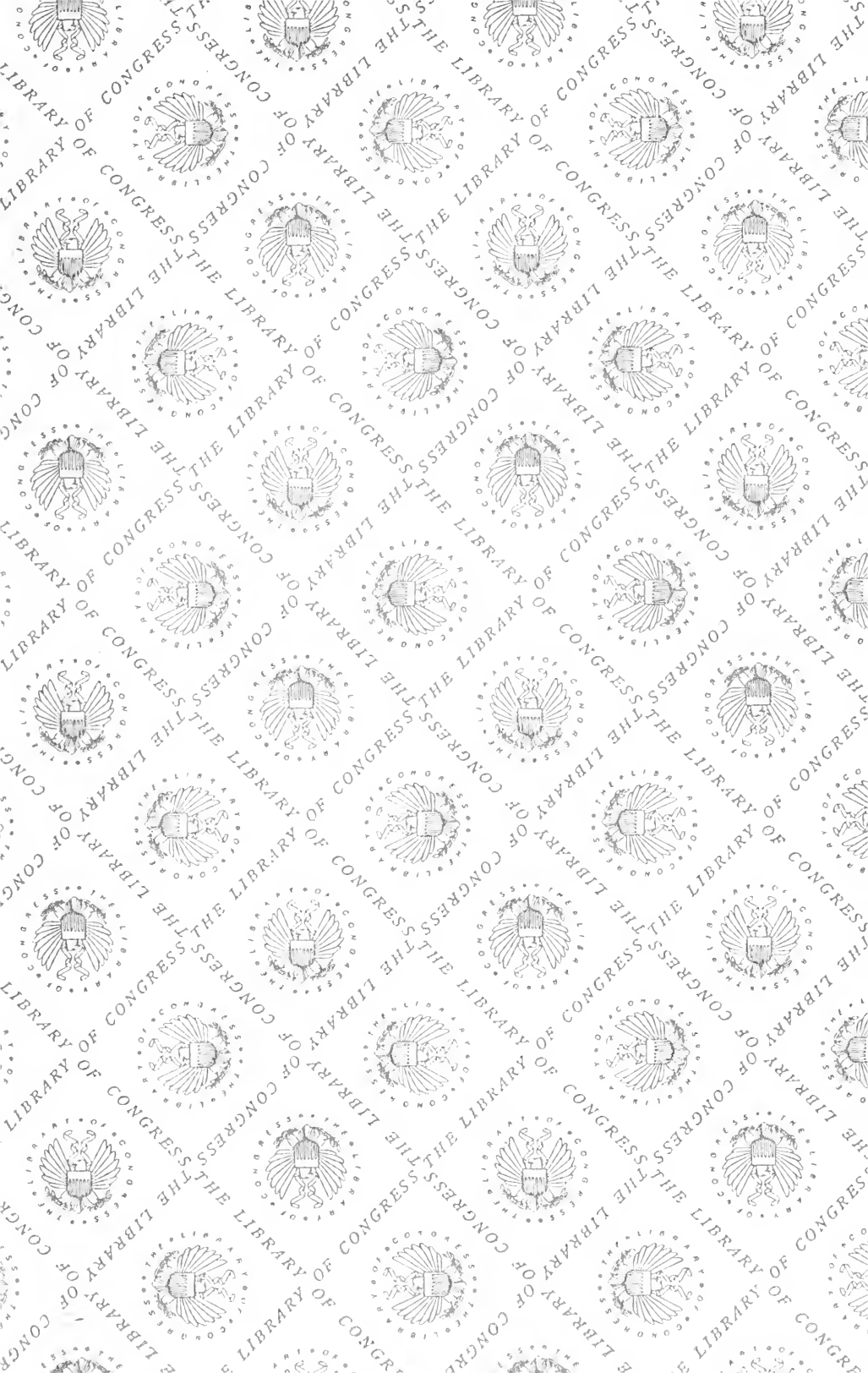
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DEVEREAUX'S

Actual Measure System,

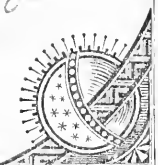
THE

SCIENCE AND GEOMETRY OF DRESS.

C. A. DEVEREAUX,

Proprietor,

ST. PAUL, - - MINNESOTA.



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GREETING.

PROGRESS and improvement characterize every art and science, and within the past few years the science of drafting has received many important additions and improvements.

I have had an experience of several years in teaching drafting with a tape line, and practical knowledge in fitting the various forms of ladies, which has enabled me to make many valuable discoveries in actual measure.

I do not claim that this system is perfect, for perfection is impossible. I have spared no effort to present a practical, scientific, comprehensive and complete system.

In the preparation of this system, it has been my aim to combine and present, in a harmonious whole, all of the modern improvements, as well as to introduce a more perfect method, and more practical operations not found in other systems. In short, to present the subject more as a science than an art. I am aware that however valuable the science of drafting may be, it has by no means been perfect, if indeed it could be said to exist at all. It is only within a few years that the true principles on which this science rests, have been suggested and confirmed.

It affords me great pleasure to be able to announce to my former scholars, and the public, the continued success of my Actual Measure System. From its inception to the present time, it has steadily grown in the confidence of the public. To merit and maintain this confidence, it has become necessary for me to introduce a system of drafting, that would be at once practical and theoretical.

This system will be acknowledged by all as one of marked superiority, and will be greatly welcomed by the large number of persons who are desirous of acquiring a more thorough knowledge of the science of drafting.

While I feel proud of my success, and the rapid increase in the number of my scholars, I would be remiss in my duty did I not recognize the co-operation of my former scholars and friends, who have given substantial evidence of their confidence and interest in its building up and permanent prosperity. For this interest and influence so manifested, I hereby tender my most grateful acknowledgments, and at the same time beg to ask a continuance of the same; promising upon my part, that in the future I will strive to exercise, if possible, greater diligence to promote the interests of each and every scholar placed under my care.

Very Respectfully,

C. A. DEVEREAUX.

ASLEEP or awake, there are, I ween,
Events unseen, whose shade and sheen
Alternate cross our lives.

Kind Providence, with wise intents,
The future seals to all appeals
We make in smiles or tears;
And could we know the weal and woe—
The unseen things, like angel wings—
That cross our fleeting years.
Our brightest days, our calmest nights,
Too full of saddening spectral sights
Or flashing joys would be;
Concentrate fears and hopes of years,
Would give no ease; the soul from these
Would seek itself to free!

* * * * * *

FROM A POEM BY W. H. R.

AUTHOR'S REMARKS.

THE fact is, I have found among the dressmakers, some of our most accomplished and best educated ladies; and the most of them in possession of good common sense, with talent, no doubt, susceptible of being improved to an almost unlimited extent. Some may be ready to ask: In what respect are we behind others of a similar profession? This is a practical question, and deserves more than a passing notice. Allow me, then, to take up the subject, by asking a few plain questions. To this I am sure you can not have the least objection, inasmuch as it is my wish to improve and advance your interests.

And first let me ask you, how do you obtain the width of chest, the width of back, the depth of arm size and slope of shoulders, the height and style of darts, and the amount of cloth necessary for such a great variety of forms? How do you get a correct length of waist, size and height of neck, and place the shoulder-seam in the most becoming place for each figure? Last, though not least, what reliable rule have you for giving to each and every lady a proportionable width of dress; with all the essential points so arranged as to prevent the dress from working up; and secure to each customer a smooth and graceful fit? Truly has the dressmaker a high mission to fulfill! Her task is not only the adornment of her lady customers; but upon her depends, in a great measure, the perfection of form, the pliancy of limb, and, in fact, the entire physical well-being of those who wear the articles of her handiwork. Look, if you please, at the success which now characterizes the *modus operandi* and unfailing certainty of our most scientific tailors in the United States. "But," say you, "I fit the figure, and what more can you do with your much-talked-of improvement? Listen, and you shall hear, my fair questioner. My object is to demonstrate to your entire profession, that many ladies should not be fitted at all, and in no case should the dress be cut to fit an imperfect form. How, let me ask, can you remedy any real or seeming defect, when, as you say, you first fit the figure? To which some have replied: "O, well, if the form is to be made, I allow what I judge sufficient to accomplish the end desired." So you may have done, confident tyro.

But apart from this, your system of operating leads to results not only annoying and actually ruinous to you, but exceedingly disagreeable to your customers. Let me illustrate: A lady presents herself, who, not unfrequently, is pressed for time. Your work-room must at once be neglected, while you go through the tedious process of fitting her dress; a task which takes no little of your most valuable time, to say nothing of hers. It very often happens, if I err not, that your lady-patron knows (or thinks she knows) more about your business than you do. Accordingly when you commence the most arduous part of your duty, she takes her position before the glass, and while she indulges in a volume of advice concerning your business generally, she instructs you where to cut, how to pin, etc., etc., till you almost begin to doubt whether you are under a course of instruction or whether you are actually employed to cut a dress. Again, it sometimes happens that a customer, although she may be as ignorant of dressmaking as you are of the language employed by the inhabitants of the moon, will succeed, by a series of questions, which it would be impolite in you not to answer, in getting as good a knowledge of the business as you possess, with the exception, that she can not, from want of practice, handle the shears and pins with as much facility as you can, she is quite as capable of making a dress according to YOUR plan, as you are. The secret of this (if that can be called a secret, which is as plain as daylight) is, that you work without RULE, and, therefore, have no advantage over her.

The fact is, all garment-cutting without an actual measure SYSTEM, amounts to mere speculation; the dress may fit, or it may not. You have no more certainty of cutting exactly to the mark, than a carpenter would have of hewing a log straight, without first using a chalk line; and you owe it to yourself, no less than to your customers, to discard at once and forever, the old, tedious, ruinous and uncertain mode of fitting, which the march of improvement renders ridiculous, and embrace a new, easy, and perfect principle, the adoption of which will open to your entire profession a new and glorious era, investing it with an increase of dignity, respect, and profit.

The more I consider this subject, the more wonderful it seems to me, that, in this progressive, wonder-working, go-ahead age, when improvements are daily being made in almost every branch of industry, that your beautiful and useful calling, should alone remain stationary. Some forty years or more ago, your indifference to progress might have been excused. At that time conservatism was more fashionable than at present, and, even tailors might be found, who, rather than adopt a manifest improvement, were content to cut themselves loose

entirely from those who were not so thoroughly imbeded in their antiquated notions, and pick up a penurious existence by going around the country, making up garments in the old style. This method of doing business was known among the more enterprising members of the trade as "whipping the cat"—a term of contempt, in view of their ridiculous manner in traveling from place to place. When my system becomes established among you, ladies, you will, doubtless, invent your own term, to classify those who reject it—perhaps, to use a milder form of the same expression, you will call it "whipping the kitten," but, in my opinion, "whipping the truth," would be a more appropriate term of reproach; for, are you not literally fighting against truth when you cling to an error, in the very face of light and knowledge? What would be thought of a tailor, at the present day, let me ask, who should enter one of our fashionable establishments, and introduce himself as follows:

"Do you wish to employ a cutter here?"

"Well, we are in no particular want of one just at this time, but if you are a good cutter I don't know but what I can make room for you. What system do you cut by?"

"O, I have no particular system; I generally cut to fit the figure!"

"No particular system!" exclaims the employer, "how do you manage to get along? You certainly do not work without system, do you?"

"Well, yes; I do my cutting by GUESS. It is true, I do not always make an exact fit, but then I get along very well!"

In all probability the employer would take him for a lunatic, and he would be very apt to reply:

"Well, if you do your cutting by GUESS, I guess I have no room for you; and the only specimen of your cutting that I am desirous of witnessing just at this time, is to see you CUT STICK."

And yet we might with the same propriety cut a gentleman's as a lady's garment without system. There is not the slightest difference, except the latter is more difficult. The principle is precisely the same.

Ladies, I will not do you the injustice to say that dresses cannot be cut without system. I know they can. So can almost any given angle be drawn without system, but is it certain to be drawn correctly? Any one can take up a piece of muslin and pin it over a form. Those who have no knowledge of the business can and do practice this method of fitting with as much certainty and seeming confidence as you do; but how do they succeed? The forepart and back of the dress are thrown completely out of shape—it is a little too

Diagram Number 1.

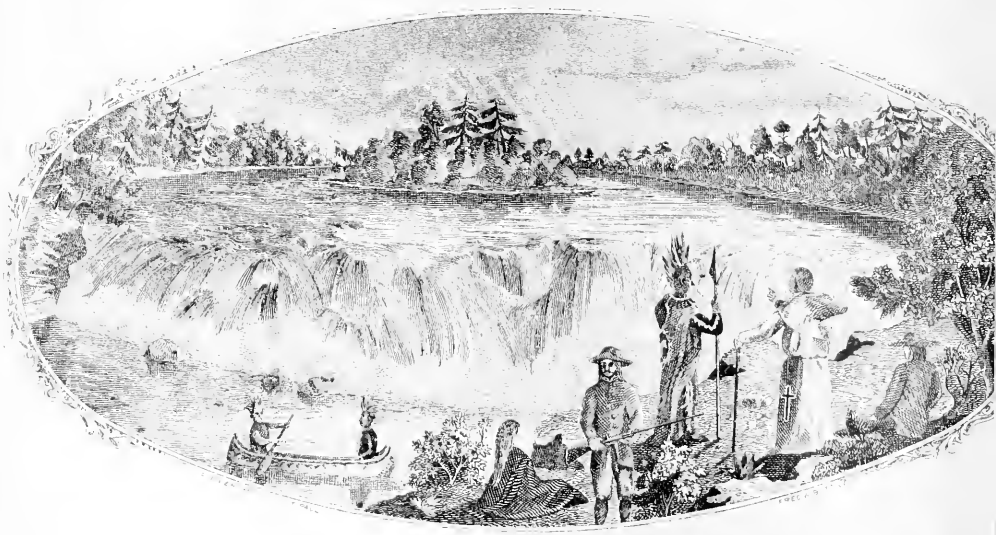
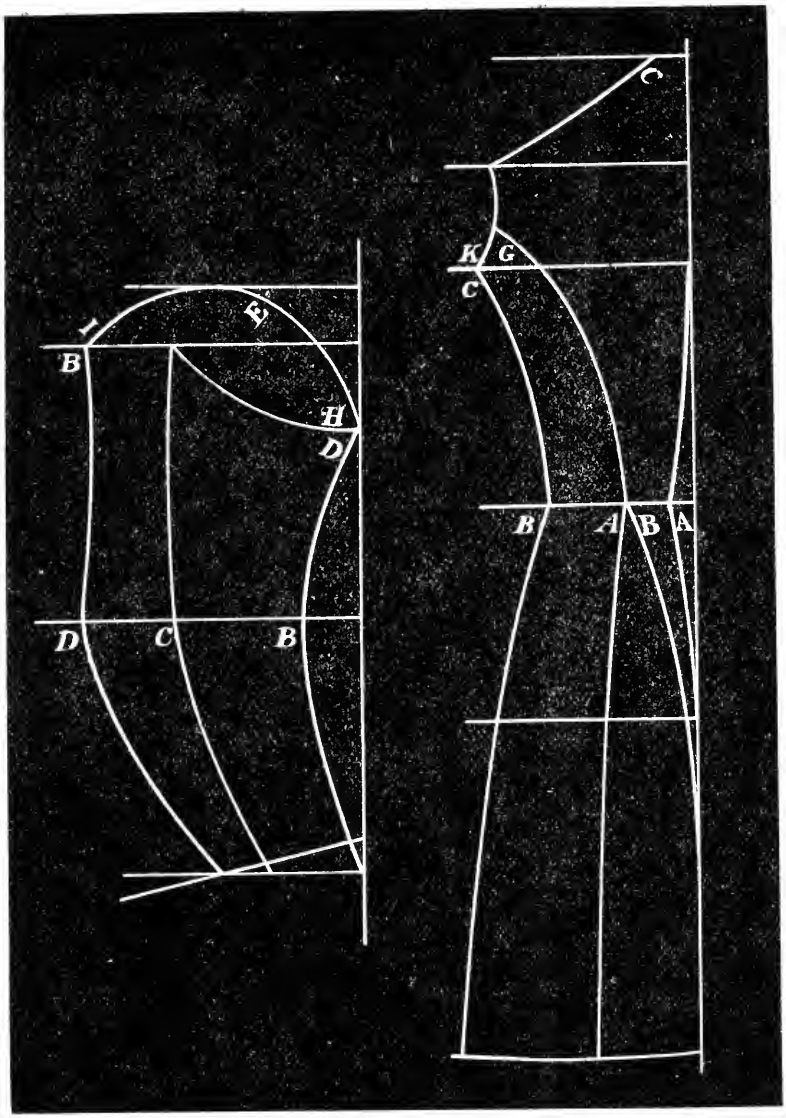


Diagram Number 2.



loose here, a little too tight there—a little too wide and a little too narrow elsewhere—too long in one place and too short in another. Hence we find dresses cut in all sorts of shapes, the result of which is the great number of imperfect figures—round shoulders, contracted chests, which meet us at every turn. You may, perhaps, think I am making too much of this matter. You may suppose that such defects as I have mentioned cannot possibly affect so grand an organism as the human form. In this, however, you are mistaken. Physiology will bear me out in the assertion that the slightest causes will sometimes produce the most disastrous results, and I may illustrate the truth of this observation by remarking that anything out of its proper place on the human form, acts, if I may so term it, as a negative power at that particular point. It is plain, then, that the perfect fitting of a dress has much to do, not only with the ease and comfort of the wearer, but with the perfection of her form as well, and I do no one injustice when I say that it is an utter impossibility to prosecute dressmaking successfully without my system, or one equally correct. With no system whatever, you are like a navigator without a chart and with the "chart" system you are equally uncertain, for that is, if anything, worse than no system. For about forty years this worthless method has been kept before the public only by the most extraordinary exertions on the part of its projectors. To keep it from sinking into merited oblivion at the start, it has been introduced and re-introduced to ladies under as many aliases as the pickpocket assumes while traveling on a professional tour. It has been known as "The Theorem," the "A. B. C.," the "Excelsior," the "Improved Model," the "Ladies' Guide," and I know not how many other names; but it has never been altered in anything else but its appellation. They are all the same in principle, by whatever name they may be called; and the idea forces itself on my mind, that those who teach them are either dishonest or utterly ignorant of the true principles of garment-cutting; and you will, no doubt, agree with me, that the former is not at all unlikely, when you are informed that one man has changed the name of his chart three times, for no other purpose than to blind the public. He and his agents have traveled through the States and Canadas for fifteen years, singing the same old stereotype song: "Every lady her own dressmaker, and the model taught in one easy lesson." I believe he has, like a superannuated mocking-bird, become disgusted with his own tune. In one case, indeed, which has come to my knowledge, a traveling agent, teacher of the catch-penny humbug, not satisfied with changing its name, altered her own, and for fear that the much-vaunted but worthless "Theorem" should be

recognized, despite its alias, by being seen in her company, she adopted a French prefix, and traveled as Madame Lamartine. Its inutility, indeed, has become so transparent, that it has now been abandoned altogether by every lady laying claim to excellence as a dressmaker. It is scarcely necessary for me to dissect this nonsensical chart. It would answer no purpose to take it apart, and exhibit it piece by piece in all its glaring deformity—it is enough to say, that it is all faulty—it possesses not a redeeming quality. As I have before said, the lines of the human form vary as much as do the lines of the human countenance, and it would puzzle a greater philosopher than the world has ever yet known to discover the utility of that chart which would cut the same style of dress for three ladies of different shape. Every lady, who is at all familiar with the chart, knows that it has this fault; nor is this the only objection to which it is liable—dresses which are cut by it never give evidence of that finish and beauty which should characterize the handiwork of the true artist—they are invariably stiff and awkward—more like the work of a rough hand than like that of a consummate mistress of her art.

I feel that I could not say enough upon this subject, were I to write a lifetime. Having given garment-cutting the closest attention for the last fifteen years, I think I may, without vanity, lay claim to some knowledge of the principle; and I boldly assert—and hold myself in readiness to prove the assertion—that, the cutting of a lady's dress properly, requires as much system, accuracy, and experience, as the cutting of a coat—indeed, I do not think I should be far astray if I should say, that the former is a more difficult task than the latter. Such being the case, how can we expect to see a lady's dress fit properly when it is cut without any regard to system? The fact is, as things now exist, that which calls for the least consideration is best attended to, and that which is of vital importance is overlooked altogether.

Having thus, ladies, explained to you my views, purposes and desires, for the improvement of your art and general welfare, I conclude by fervently hoping that the hints and advice thus given will not be thrown into the forgetfulness of oblivion, but that you will listen even to the echoing remembrance of this address, and store away in your memories the truths and suggestions herein contained.

DIRECTIONS FOR TAKING MEASURES.

First.—Neck measure to be taken tight, too loose a measure will cause too much fullness on the shoulder near the neck.

Second.—Bust measure over the largest portion of the bust, then under the arms and straight to the center of the back; snug but not tight.

Third.—Waist measure taken tight.

Fourth.—Hip measure should be taken eight inches below the waist, and tight.

Fifth.—The length of the waist down the back.

Sixth.—Length of the waist down the front.

Seventh.—Measure across the back, from arm size to arm size.

Eighth.—Measure across the front, from arm size to arm size.

Ninth.—For the height of darts, measure up the waist, placing the end of the tape line at the waist and passing it up to the largest portion of the bust.

N. B.—This measure should be carefully and accurately taken, as much of the graceful appearance of the dress depends upon having the darts the right height.

Tenth.—Depth of arm size. Place the center of the tape line at the back of the neck, passing the end of the line in front, and under the arms straight to the center of the back, then measure from the neck down the center of the back, to the straight line.

Eleventh.—Sleeve measure, taken from the center of the back to the elbow, with the arm thrown back to a straight line with the shoulder and bent nearly to a right angle, and from there to the wrist.

N. B.—Remember that the fit of the garment depends on the accuracy of these measures, and their correct application in drafting. It should be understood that the measures are taken the same for tight, loose, or half loose garments, an addition of from one to two sizes to the bust, and from two to three to the waist, or the size of darts for fullness to correspond.

See Diagram No. 1.

HOW TO DRAFT A BACK.

First.—Draw a line forming a right angle with the edge of the goods.

Second.—Measure from this line, down the edge the depth of arm size.

Third.—Locate a point at one-half the depth of arm size, for the slope of the shoulder.

Fourth.—Measure from the line drawn, down the edge, the length of the waist down the back.

Fifth.—Measure from the waist, down the edge, eight inches, and locate a point for hip measure.

Sixth.—Draft right angles from the several points located on the edge.

Seventh.—Place the end of the rule to the first line, and lengthwise the goods, and establish a point at neck measure in scale number sixteen.

Eighth.—Measure out on the second line one-fourth of an inch more than one-half the width of back.

Ninth.—Measure out on third line one-half of an inch more than one-half the width of back.

Tenth.—Place the end of the rule on the edge and even with the waist line, and establish a point at waist measure in scales B, E, G.

Eleventh.—Place the end of the rule at the edge and even with the hip line, and establish a point at hip measure in scales D, O, T.

Remarks.—It should be distinctly understood that no hem or seams are allowed by the system for any kind of a garment. It is intended that the garments should be basted directly on the lines drafted by the system. It is advisable, however, after the garment is drafted on paper to use a tracing wheel, tracing all of the lines through the paper on to the lining.

But for persons experienced in drafting, the proper manner is to locate all of the points for a garment on paper; then place the paper on the lining, using the curved rule, the same as in drafting, but using a tracer instead of a pencil, using the rule as a guide; then take off the paper, and cut outside of the tracing, leaving a sufficient amount for seams.

HOW TO

DRAFT THE OUTLINES OF THE BACK.

(SEE DIAGRAM NO. 2.)

First.—Place C on the rule at the point on the first line; swing the rule to the point on the second line, and draft the shoulders.

Second.—Place K on the rule at the point on the third line, then swing to the shoulder point on second line, and draft the arm size.

Third.—Place C at the point on third line, and swing to the outside point on waist line.

Fourth.—Place B on rule at the outside waist point, and swing to the outside point on the hip line.

Fifth.—Establish a point a little below the center of the arm size, place G at this point, and swing the rule to the second point on the waist, and draft the side form.

Sixth.—Draft a straight line from the first point on the waist line to the edge at the third line.

Seventh.—Place A on the rule, at the second point on the waist line, then swing it to the second point on the hip line.

Eighth.—Place B on the rule at the second point on the waist line, and swing to the first point on the hip line.

Ninth.—Place A on the rule at the first point on the waist line, and swing to the edge, at the hip line.

HOW TO DRAFT A FRONT.

First.—Draft a line forming a right angle with the edge of the goods.

Second.—Place the end of the rule at the line and even with the edge of the goods and establish a point at the neck measure, in scale number 17, located on end of rule.

Third.—Establish a point at one-half the depth of arm size in scale number four.

Fourth.—Establish a point at the neck measure, in scale number three.

Fifth.—Measure from the line, down the edge, one-half inch more than depth of arm size.

Sixth.—Draft right angles from the first and third points on the edge, omitting the second.

Seventh.—Measure from the neck point on the first line diagonally to the second line, one-half inch less than the length of the shoulder on the back, and establish a point.

Eighth.—Place the end of the rule on the edge even with the third line, and establish a point at the width of chest, in scale number two.

Ninth.—Measure out on the third line one-half the size of the bust, allowing a fullness of one inch, then deduct the size of the back on the third line. Having these points established, proceed to draft the outlines of the upper portion of the front as follows:

See Diagram No. 3.

First.—To draft the neck, place J on the rule at the third point on the edge, (the point that has no line drawn,) and swing the rule to the point on the first line, and draft.

Second.—Place C on the rule at the point on the first line, then swing to the point on the second line, and draft the shoulder.

Third.—Place the number in scale number one, corresponding with the depth of arm size, to the shoulder point, then swing the rule to the width of chest on third line.

Fourth.—Draft from K, on the rule, to the shoulder point.

Fifth.—Measure out from the outside point on the third line, two inches, or the amount required for an under arm dart.

Sixth.—Place the point of rule I at the outside point on the third line, then swing rule to the end of arm size curve, and draft the balance of arm size.

Seventh.—Measure down from the neck, the length of waist down the front.

Eighth.—Measure from the outside point on the third line, the amount that the back measures under the arm.

Ninth.—Draft waist line.

Tenth.—Measure down from the waist, eight inches, and draft a line parallel with the waist line, for hip measure.

FOR DARTS.

The size of darts vary from one, to two and a half inches. The usual size is one and a half inches, and the distance between the darts usually one inch.

The darts are located parallel with the front, the upper points of the darts being the same distance from the front that the center of the darts are at the waist. The height is determined by the measure taken from the form, the second dart should be one-half an inch higher than the first. For drafting the form of darts, see Diagram No. 3.

Next establish the outside waist point by measuring out on the the waist line, one-half of the actual waist measure, casting out the size of the darts, width of back, and the amount required for the under arm dart.

Next place the end of the rule at the edge even with the hip line, and establish a point at hip measure, in scale I. Then draft the balance of the outline of the front, as follows :

First.—Place B on the rule at the outside point on the third line, and swing the rule to the outside point on the waist line.

Second.—Place C on the rule at the outside point on the waist line, and swing the rule to the outside point on the hip line.

THE UNDER ARM DART.

The under arm dart should be located in the center, between the second dart and the outside waist point. The lower point of the dart should be carried toward the back, one-half inch.

The forms below the waist, drawn as per Diagram No. 3. The size of dart at the arm size, is determined by the amount allowed when drafting the arm size. The forms from the arm size to the waist are drawn straight; when persons have large busts, small waists, with prominent hips, it is advisable to draft them a diagonal under arm dart; for instance, one and one-half inches at the arm size and two and one-fourth at the waist, which throws the fullness over the hips, instead of on the next seam back on the outside of the front.

N. B.—It is often necessary when a person has a very large bust and a slender waist, to give them a swell bust, when the design of the material is not in a stripe or a figure, but if so, the fullness arising from large darts must be carried away in basting the goods to the lining, which can be easily done if well understood; the fullness arising from one large dart, as some prefer, can also be taken care of if a person understands the science of basting.

A seam in the middle of the back in the waist of any garment, is a great improvement, and gives a rounder effect to the figure, and when a person is very hollow in the back, the fit is very much improved by taking it up a little near the waist.

HOW TO DRAFT A DRESS SLEEVE.

First.—Measure the arm size of the dress that the sleeve is to be used for, and that is the measurement used for drafting the sleeve.

Second.—Draft a line forming a right angle with the edge of the goods.

Third.—Place the end of the rule at this line, and lengthwise of the goods, and establish a point at the size of the arm size in scales No. 6, 7.

Fourth.—Draft a right angle from the first point, omitting the second.

Fifth.—Place the end of the rule at the edge of the goods, and even with the first line, and establish a point at the size of arm size in scale No. 9.

Sixth.—Place the end of the rule on the edge, and even with the second line, and establish a point at size of arm size in scales No. 5, 14.

Seventh.—Establish the length of the sleeve, place half of the width of the back at the second line, then pass the tape line down the edge of the goods to the length of the elbow, and then to the wrist.

Eighth.—Draft right angles from these points.

Ninth.—Place the end of the rule at the edge and even with the elbow, and establish a point at the size of arm size in scales No. 7, 8 and 14.

Tenth.—Place the end of the rule at the edge and even with wrist line, and establish a point at size of arm size in scales No. 12 and 15.

The outside of the sleeve should be cut precisely the same size and shape of the lining, being careful not to cut two pieces alike for the same sleeve, which may be easily done where there is a right and a wrong side to the goods.

If there is a figure in the design, be careful not to cut the goods wrong side up.

The upper part of the sleeve from the elbow should be cut straight with the grain of the goods. The under part, where it joins the outside, may be slightly curved.

After the lining is basted to the goods, stitch the outside seam first; then open the edges and press the seams.

If side plaiting is used for trimming the sleeves, it should be remembered that one-half must be reversed, or the plaiting will be facing the front on one side and the back on the other.

TO DRAFT THE OUTLINES OF THE SLEEVE.

(SEE DIAGRAM No. 2.)

First.—Place E on the rule at the point on the first line, and swing to the third point down the edge.

Second.—Place I on the rule at the outside point on the second line, and swing to the point on the first line.

Third.—Place H on the rule at the third point down the edge, then swing to the first point on the second line.

Fourth.—Place B on the rule at the outside point on the second line, then swing to the third point at the elbow.

Fifth.—Draft from D on the outside elbow point, to the outside wrist point.

Sixth.—Draft a straight line from the first point on the second line, to second point on elbow line.

Seventh.—Draft from C at second point on elbow line, to first point on wrist line.

Eighth.—Draft from D at the third point down the edge, to the first point at elbow.

Ninth.—Draft from B at first point at elbow, to the edge at wrist.

Tenth.—Draft a line from the outside wrist point, to one and one-half inches above the wrist line at the edge.

DIRECTIONS FOR BASTING.

For Front.—First, fasten the lining to the outside, of dress goods, by carefully basting around the edges, commencing with the fronts.

Second.—Baste down the center of each dart and around the outside.

Third.—Fold the darts from the center, bringing the outsides together.

Fourth.—Baste them up directly on the lines drafted, remembering that the least discrepancy in basting at this part of the garment would be perceptible.

Fifth.—Beginning at the waist join the parts accurately together up the center of the back.

Sixth.—Commence at the bottom of the waist and baste up to the neck. If the design of the material be in plaids or stripes, observe that it is carefully matched.

Seventh.—Baste the side forms to the back, they having a tendency to stretch, commence at the bottom of the waist and baste up.

Eighth.—Baste the front and back shoulder seams together, commencing at the neck and basting to the point of the shoulder, at the same time stretching the front to prevent wrinkles.

Ninth.—Baste the side form seams, commencing at the arm size, and baste down.

Remarks.—When a bias and straight edge are brought together in any part of a garment, the bias edge should be slightly pulled, otherwise the straight side when stretched will show wrinkles. Ladies standing very erect, or with large busts, require the front curved. In such cases the buttons should be placed along the curve a sufficient distance from the edge to prevent the fronts from spreading.

The basting completed, each separate part of the garment should be compared with the measure taken from the person, and if they agree in every particular, giving the amount of fullness necessary at the different points, proceed to stitch the garment up, but if any discrepancy is apparent attend to this first. As much of the graceful appearance of the dress depends on the underwear, corset and other appendages, a word of advice will be in order. An ill-fitting corset is certain to produce a worse fitting dress. The bands of the skirts, etc., should be placed low down on the waist, at the same time freeing the under garments of all wrinkles.

It is an error into which some professionals have fallen, to piece the lining crosswise the goods. If any piecing of the lining is necessary, it should be done by laying the edges one over the other before stitching, thus making a smooth, flat surface, which will not be the case if seamed in the usual way. Anything that prevents the outside from lying smooth and even on the surface, detracts from the desired effect.

In putting the garment on, much of the artistic appearance of the garment depends on the manner in which it is fitted to the form. First see that the padding (if any is used) is in the proper position, and all the seams well pressed. Then commence at the bottom of the waist and button upwards, meanwhile arrange the bust so that it will fall gracefully over the form; then button from the waist down to the terminus of the skirt. This being done, and all of the necessary precautions strictly observed, a smooth and artistic fit will be the result.

It will be observed that the term "goods," or "dress goods," used in the rules of this work, is designed to indicate the material on which garments are drafted; yet it is understood that the scholar

while under instructions, should use a suitable quality of paper, such as light manilla, and free from specks, in connection with which (as the remainder of the outfit necessary,) should also be procured a No. 3 Faber lead pencil, and a pair of shears.

The way of cutting the material has more to do with the fit of the garment than is generally supposed. In cutting the side gores, side forms and back pieces to all fitted garments, be especially careful to have the grain of the goods in an exact line with the line for the waist. This will bring the side forms and the back pieces the straight way of the goods, and there will be no danger of the side forms "drawing," as is always the case when they are in the least bias. Cut the fronts lengthwise of the material, and straight on the front edges. For double-breasted garments be careful to have the thread of the goods exactly straight down the middle of the fronts.

In cutting striped or plaid goods try to have a perfect stripe or plaid down the middle of the front of the waist, and down the back also, if there is no seam. If there is a seam, of course this will be impossible, the back being curved a little; but in any event be sure that the stripes or plaids match, and use special care to have those in the side forms and back pieces correspond. This can almost always be accomplished by moving the goods a little one way or the other.

Cut the parts of the sleeve above the elbows the straight way of the goods, so that if they are at all curved, the bias part will come at the wrist. If the goods will not admit of it, cut the outer parts so at any rate, and do the best possible with the under parts.

Sleeves that have no seam down the back may be cut either straight or bias down the back, according to the fancy, but they are usually cut straight. The shoulder pieces—sometimes called sleeves—to dolmans and visites should be cut exactly straight across the shoulders.

Whenever it is essential that anything shall be cut bias, be sure and have it exactly so, or it will draw, or not hang nicely. This applies more particularly to trimmings, the backs of sleeves, flounces, &c.

In cutting a skirt, the front sides of the gores must always be straight, and the bias sides toward the back. The same rule applies to overskirts and trains. Always avoid a seam down the middle of the back, or front, of a skirt or overskirt, by placing the middle of the pattern of the back and front widths to a fold of the goods. This is not always possible, owing to the width of the goods, but it is highly desirable.

In cutting goods that are figured, or have a nap or pile, be care-

ful to cut all the parts the same way of the goods; that is, with the figures all the same way, the nap of the cloth running downward, and the pile of velvet running upward or downward, whichever is preferred, but cut all the pieces the same way. Many prefer the last-mentioned goods with the pile running upward, as a richer appearance is thus imparted to the material.

In cutting a suit, first cut out the basque and overskirt, or the polonaise, and with a little ingenuity you will most likely get your sleeves, the under parts at least, out of the pieces. Then cut the skirt, if you propose to have it of the material; but it is now usually customary to make the skirt of alpaca, silesia, or a cheaper quality of silk than the dress, matching as nearly as possible in color, and facing it on the outside at the bottom, if necessary; at any rate, leave the facing and trimming to the last, and use up the pieces for them.

Always make a calculation before attempting to cut the material. Don't slash into it, especially if you happen to have a scant quantity, and then fall short of goods for the sleeves, or trimmings or some other part.

Ability.—The art of being able to make a good use of moderate abilities wins esteem, and often confers more reputation than real merit.—*Rochefoucauld.*

An able man shows his spirit by gentle words and resolute actions; he is neither hot nor timid.—*Chesterfield.*

All flowers will droop in absence of the sun that waked their sweets.—*Dryden.*

Abstinence.—The whole duty of man is embraced in the two principles of abstinence and patience; temperance in prosperity, and courage in adversity.—*Seneca.*

The temperate are the most truly luxurious. By abstaining from most things, it is surprising how many things we enjoy.—*Simms.*

Action.—Man is an animal that cannot long be left in safety without occupation; the growth of his fallow nature is apt to run into weeds.—*Hillard.*

Man, being essentially active, must find in activity his joy, as well as his beauty and glory; and labor, like everything else that is good is its own reward.—*Whipple.*

I have lived to know that the secret of happiness is never to allow your energies to stagnate.—*Adam Clarke.*

What a man knows should find its expression in what he does. The value of superior knowledge is chiefly in that it leads to a performing manhood.—*Bovee.*

Admiration.—We always love those who admire us, but we do not always love those whom we admire.—*Rochefoucauld.*

HOW TO ENLARGE FROM DESIGNS IN FASHION BOOK.

First.—Select the figure to be enlarged. If represented in full length, measure from the waist line in front the entire length of the skirt (for example, four inches.)

Second.—Find the actual length of the skirt to be drafted (for instance, 36 inches.)

Third.—Divide 36 by 4, which gives you 9; this last number indicates the relative proportion between the pattern to be drafted and its representative in the fashion book, and should be used as a multiplier to find the size of pattern desired. For example: the length of skirt (in the book) is four inches; this multiplied by 9 gives 36 inches, the full length when enlarged.

If the plaiting or ruffle on the figure measures one-half inch, multiply this by 9, which will give you 4½, the actual depth of full size.

If the garment in the book is not given in full length, but only a part of the same, first find the length down the center of front; next ascertain the length of the corresponding part to be drafted. For example: if the length of the waist in the book is two inches, and the length of the waist to be drafted is 12 inches, then divide the 12 by 2, which gives you 6, the number to be used as a multiplier in finding the size desired, in the same manner as described in the previous example. It is advisable, however, for amateurs to confine their first efforts in enlarging from the fashion book to whole numbers, unless versed in fractions.

Address.—A man who knows the world will not only make the most of everything he does know, but of many things he does not know, and will gain more credit by his adroit mode of hiding his ignorance than the pedant by his awkward attempt to exhibit his erudition.—*Colton.*

Give a boy address and accomplishments, and you give him the mastery of palaces and fortunes where he goes. He has not the trouble of earning or owning them; they solicit him to enter and possess.—*Emerson.*

Adversity.—It is often better to have a great deal of harm happen to one than a little; a great deal may rouse you to remove what a little will only accustom you to endure.—*Greville.*

Prosperity is no just scale; adversity is the only balance to weigh friends.—*Plutarch.*

SELECTED WORDS AND TERMS

USED IN CONNECTION WITH

DRESS FASHIONS, ETC.

SILKS AND OTHER DRESS GOODS.

Cachemere.—Fr. A soft, fine-finished silk, and designates the difference between the ordinary hard twisted silks and the newer makes, which are soft and pliable.

Crepe-Silk.—Fr. crape. A silk woven like crape.

Florence.—Fr. A very soft, thin lining silk of inferior width and quality.

Foulard.—Fr. foo-lard. Raw, or unfinished silk; thin and without gloss.

Gros Grain.—Fr. gro.; thick, heavy. A coarse, corded silk. The first name given to a heavy silk which shows a distinct grain running across the width of the goods.

Glace.—Fr. glasse. A very glossy thin silk.

Lustrine.—Fr. A trimming silk, generally black, and very shining.

Lousine.—Fr. A silk woven loosely in basket or other patterns; generally in stripes or other designs.

Marcelaine.—Fr. A thin lining silk.

Poult de soie.—Fr. pool de swah. A lustrous plain silk.

Taffeta.—Fr. A fine quality of plain silk, with dressing, and very glossy.

Turquoise.—Fr. koiz. A silk woven like valours; first manufactured in Turkey.

Velours.—Fr. A heavy silk mixture with the cord thrown up on the right side; resembling uncut velvet.

N. B.—The terms "Gros de Rhine," "Gros de Naples," and others, are trade-marks used to designate the grades or places of manufacture. The above constitute the names of the principal brands in general use.

WOOLEN AND MIXED FABRICS.

Australian Crape.—A cotton and wool mixture used for mourning purposes.

Alpaca.—Derived from paca, the Peruvian llama. A wool-and-cotton mixture.

Byzantine.—A silk-and-wool fabric, heavier than florentine; used principally for mourning purposes.

Bombazine.—Fr. A thick twilled silk-and-wool fabric; used for mourning. There are two kinds, the French and English, the former being very fine and light weight, and the latter more durable.

Balzarine.—An open mesh silk-and-wool fabric; first made by a Belgravian weaver, and by him imported into France.

Brilliantine.—This represents a certain brand of alpaca, as also the beaver brand, etc.

Brocade.—Fr. A silk embossed in figures.

Biarritz.—Fr. bearreets. A heavy all-wool corded goods.

Challie.—Fr. shally. Goods made from goat's hair.

Camel's Hair Cloth.—A coarse fibrous woolen goods; originally made from camel's hair.

Cabeca or Cabesse.—Ca-be-sa. The finest kind of India silk. woven with a thick, heavy cord across the goods.

Drap-de-ete.—Fr. dra-d-ta. Summer cloth, twilled like cashmere; all wool.

Damask.—A kind of thick silk; originally made at Damascus.

Damassee.—Fr. A silk manufactured in Flanders; woven in flowers and figures.

Debege.—Fr. debazhe. A kind of woolen mixed goods.

Empress Cloth.—An all-wool material.

Flannel.—Fr. flannele. From moleton, a swan's skin; wollen stuff.

Florentine.—Fr. A kind of goods made with an open mesh, not so thin as grenadine, nor so open; generally silk-warp and wool filling.

Faille.—Fr. fal ye. Goods like a fishing-net in texture.

Gingham.—A cotton cloth, the threads of which are colored before weaving.

Grenadine.—Fr. A material made with an open mesh of twisted threads of cotton, wool or silk, or mixed; first imported from Grenada.

Henrietta Cloth.—A very heavy twilled woolen goods.

Hernane.—A kind of grenadine.

Irish Poplin.—A silk-and-wool material; first manufactured on the linen looms of Ireland.

Japaneze Silk.—A silk-and-cotton fabric; first made in Japan.

Jaconet.—Fr. A thin cotton fabric.

Li-mau-sine.—Li-mo-sin. A rough, shaggy sort of dress goods.

Matellasse.—Fr. A silk woven in imitation of quilting.

Merino.—Fr. mereno. An all-wool twilled goods; first manufactured from

Mar-seil-les.—Fr. marsalyaz. A heavy cotton-corded fabric; first made at Marseilles, in France.

Mohair.—The long silky wool of the Angola goat, from Asia; also a fabric made from this material.

Pongee.—An inferior mixed fabric of silk and wool; first made in India.

Pi-que.—Fr. peka. A cotton goods resembling marseilles; so named from malice, it being an American production.

Percale.—Per-cal. A cambric muslin.

Tamise.—Tamese. A plain all-wool goods, similar to all-wool delaines, but heavier.

the wool of the merino sheep in Italy.

Vel-vet.—Fr. from vellus; shaggy. A cloth of silk or cotton, or mixed, having a pile or shag of thread on top.

Vel-ve-tine.—Cotton velvet.

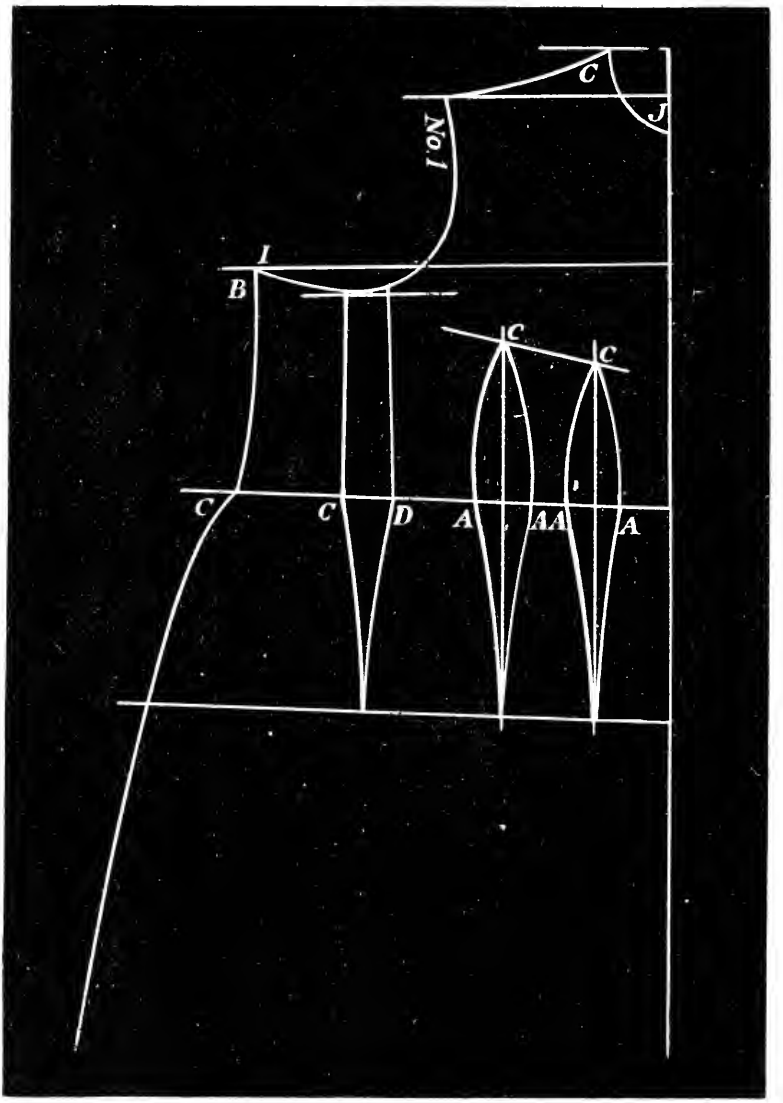
Vi-gogne.—Goods made from the wool of the vigon.

COLORS AND SHADES IN DRESS GOODS.

Azuline.—Fr. azh-u-line. From azure-blue, sky-blue.

Argent.—Silver-gray.

Diagram Number 3.



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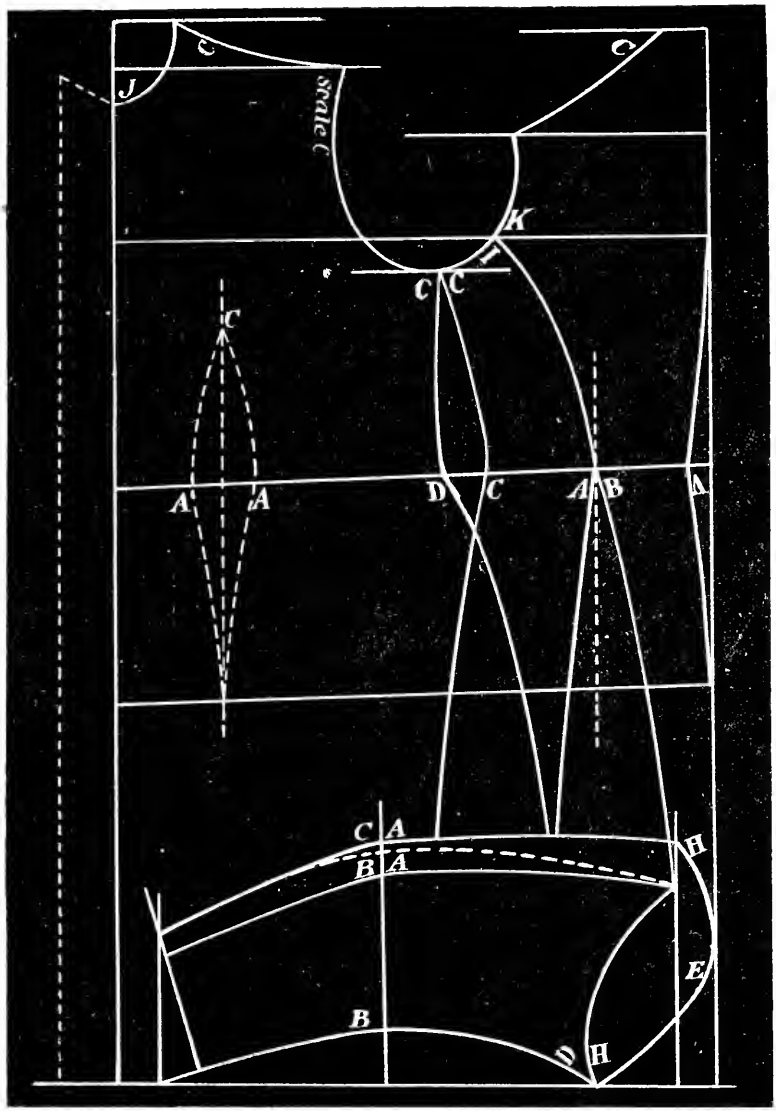

Acier.—Fr. a-sie. Steel.
Anemone.—Fr. a-nem-o-ne. An inky-purple.
Aurore—Fr. au-ro-ra. A pinkish shade of lilac.
Bouteille.—Fr. beu-te-i. Bottle; bottle-green.
Ble.—Fr. Wheat-color.
Bleu-de-Roi.—Fr. Royal-blue.
Creme.—The color of cream.
Caoutchouc.—Fr. koo-chook. The color of India rubber.
Cassises.—Kash-i-us. A deep purple.
Cep.—Fr. se. Vine-color.
Chinchilla.—A mottled-gray.
Cascade.—A silvery-green.
Crystal.—Almost white.
Ceil-Glace.—Fr. gla-se. Frozen sky; a very pale shade of blue.
Chausseur.—Fr. sha-seur. Hunter's green.
Chataigne.—Fr. sha-te-gn. Chestnut shade.
Corbeau.—Fr. cor-bo. The color of the plumage of the crow; a greenish-black.
Carmelite.—A reddish-brown.
Cardinal.—Red. A shade peculiar to a cardinal's robe.
Chambertin.—Fr. A wine red.
Cuir.—Fr. kweer. Leather; understood by many persons to mean queer.
Caroubier.—Fr. ka-ro-bie. Like the foliage of the carob tree.
Ecume.—Fr. e-cume. Sea foam; a shade of sea foam.
Enfer.—Fr. an fer. A flame-red.
Feuille.—Fr. feu-il. Leaf-brown.
Fil-leul.—Color of ripened limes.
Gris-Perle. Fr. gre-per-le. Pearl-gray.
Mazarine.—Fr. From Cardinal Mazarine, 1602; a bright blue.
Maroon.—A dark chestnut-color.
Mauve.—Like the mallow lilac.
Sepia.—Fr. Black.
Vert.—Green.

THE PRINCIPAL LACES IN GENERAL USE.

BLACK.

Brussels Lace.—A heavy, coarse quality of lace; hand-made; first made at Brussels.
Chantilly.—Fr. shan-til-lee. A very fine hand-made lace; often misnamed thread.
Guipure.—Fr. ge-pur. An imitation of antique lace; less expensive and very durable.
India Lace.—A fine lace in imitation of chantilly; made by machinery.
Llama Lace.—A lace made from the wool of the Peruvian llama.
Prussia Lace.—A black lace resembling Brussels; but made by machinery, and less expensive.
Yak.—A coarse kind of lace, made from yak wool.

WHITE.

Cluny.—A hand-made lace resembling tatting.

Colberteen.—A lace resembling network; manufactured by Mons. Colbert, a Frenchman of some note.

Ecru.—Any lace made from raw material unbleached.

Honiton.—A white lace with open mesh and peculiar figures.

Italian Lace.—A lace made by machinery, in Italy; an immitation of the hand-made.

Mechlin.—A beautiful imitation lace; so called because first made at Mechlin, Belgium; now made at Malines and Antwerp.

Point-Applique.—Ap-pleek. An expensive white lace, every pattern of which is a transfer.

Point Lace.—One of the finest and most expensive kinds; hand-made.

Smyrna.—A fine linen lace; much used for trimming underclothing.

Valenciennes.—A rich white lace made at Valenciennes, in France; it has a mesh of six sides formed of two threads partly twisted, the pattern of which is within the mesh.

NAMES AND TERMS APPLIED TO DRESS.

Antique.—Anteek. Old; old style.

Agraffe.—A-graf. A clasp.

Aiguilette.—A-gil-let. An ornament for the shoulder.

A la Mode.—Al-a-mode. After the fashion; according to the prevailing mode.

Astrachan.—As-tra-kan. A kind of fur made from premature lambs, which are taken before birth

Alternating.—Following each other by turns.

Bandeau.—Ban-do. An ornament for the head.

Basque.—Bask. Part of a lady's dress; so called because it originated in Biscay.

Bazar.—Authority in fashion.

Bandalette.—Ban-da-let. A band for the hair.

Blonde.—Fr. from blon. Fair; light.

Bias-Bands.—Strips of goods cut diagonally as a finish for garments.

Bijouterrie.—Fr. be zhoo-try. Jewelry; trinkets.

Bournous.—Fr. bournooz. A sort of cloak worn by the Moors.

Boudoir.—Fr. boo-dwor. A lady's private room.

Bulletin.—An expose or edict of fashion; report.

Bulgare.—Plait; tripple plait.

Boulevard.—Fr. boe-le-var. A kind of skirt made from felt; so called from its being considered impenetrable.

Bretelles.—Straps for the shoulder.

Beau-Monde—Fr. bo-mond. The fashionable world.

Bouffant.—Fr. bou-fan. Puffing.

Box Plait.—A plait whose sides are reversed.

Cheffanier.—Fr. shif-fon-eer. A lady's work-table.

Chatelain.—Fr. shatalin. An ornamented side-pocket.

Camlet.—A cloak originally made of camel's hair.

Camis.—A short cloak.

Cascade.—A word used to denote trimming as falling in undulating waves.

Camail.—A short cloak, usually made of fur.

Crinoline.—A word derived from crino, which means hair. Under-skirts first made from hair.

Casacque.—Fr. ca-sak. A great goat.

Cuirasse.—Fr. que-ras. A coat of mail; in dress meaning a kind of basque whose peculiarity consists in fitting to the form closely.

Chale.—Shal. A shawl.

Centimeter.—Fr. A hundredth-part of meter, being about one-third of an inch.

Connoisseur.—Fr. kon-nis-sur. A person skilled in anything.

Corsage.—A dress-body.

Crash.—From crassus. A coarse unbleached linen.

Cable-Cord.—A heavy cord.

Caftan.—A Persian vest.

Cheneille.—She-nil. A caterpillar; a rough, shaggy cord.

Countour.—The line that bounds or terminates the outline of the general form.

Costume.—From custom. Any established manner or mode of dress.

Costumer.—One who deals in dress.

Court Train.—So called because ladies wore them at court receptions, being held up by a bearer.

Cruciform.—Cross-shaped, or the shape of a cross.

Coiffure.—Fr. cof-fure. The head.

Calico.—Printed muslin; so called from its being imported first from Calicut, East Indies.

Dentile.—Fr. den-t-le. Notched.

Demi.—Half; demi train, half a train.

Debutant.—Fr. de-bu-tong. First appearance.

Decollette.—Bare.

De Mod en Welt—The world of fashion.

Demi Saison.—Half-season, or spring and fall.

Diagonal.—Crosswise.

Diaphanous.—Thin; transparent.

Do-le-man.—A Turkish garment; a kind of cloak.

Double Box-Plait.—A box-plait whose sides are folded double.

Ecarlate.—Scarlet.

Emponpoint.—Fr. ong-bong-pwong. Rotundity of figure.

Elite.—Fr. a-leet. Choice, as the elite of society.

Elongated.—Lengthened.

Fabric.—From facere; to make. Texture.

Fraize.—A ruff; a trimming for the neck.

Festoon.—A garland or wreath hanging in depending curves; trimming arranged in this way.

Frayed Ruffles.—Goods cut either bias or straight and fringed out on the edges.

Fan-Shaped Plaits.—Plaits disposed upon the garments in such a manner as to produce a fan-like appearance when done.

Frogs.—Ornamental buttons used for fastening cloaks in front.

French Back.—The back of a dress cut without separate side forms.

Fishu.—Fr. fish-u. A fanciful shaped garment for the neck and shoulders.

Garniture.—That which embelishes.

Galloon.—Fr. from gallon, showy. Originally a braid interwoven with threads of gold; a trimming binding braid.

Griseille.—Fr. griz-zle. A gray woolen cloth; a mixture of white and black.

Gaze.—Gauze-like.

Gabrielle.—A costume first made by order of an Italian prima donna; originally trimmed with quantities of gold cord running down the seams; a garment with the waist and skirt together.

Graduated Trimming.—Trimming graduated in width.

Harmonize.—To blend colors so that the effect will be pleasing to the eye.

Habilament.—Dress; attire; clothing.

Hauteur.—Fr. ho-tur. Height.

Hercules Braid.—A strong, heavy braid; so called from Hercules.

Hamburg Embroidery—Embroidery woven in figures by machinery; first made in Hamburg.

Insertion or Inserting.—Narrow embroidered strips of muslin or lace.

Jupe.—An overskirt.

Jupon.—An underskirt, or petticoat.

Jabot.—A trimming of lace and ribbon for the neck.

Kilt-Plaits.—Large plaits laid one way on the goods.

Knife-Plaits.—Very fine plaits made in the same manner as kilt-plaits.

Lisse.—Fr. lese. A smooth, glossy goods; used for ruching.

Lustrine.—Fr. from lucre. Shining.

Metre.—A French measure of about three feet in length.

Modiste.—Fr. modista. A dealer and producer of fashions; a dress maker.

Nail-Heads.—A very small button used in trimming.

Plisse.—Fr. plis-se. Fold; plaits.

Plait or Pleat.—Goods doubled or folded to form trimming.

Polonaise.—Fr. from polonaise. A kind of dress worn by ladies, which originated in Poland.

Revers.—Fr. re-veres. Reversed; laid over.

Tournure.—A bustle used for expanding the clothing.

Titan Braid.—From titan; strength. A heavy woolen braid used for trimming.

Vandykes.—Indentations or scallops.

Vetement.—A garment.

CLOAKS, SACKS AND ULSTERS.

These garments being worn over the dress, a proper allowance should be added to the measures, which will depend on the goods and style of garment: in drafting such garments the back and front are drafted together, commencing with the back.

First.—Draw a line forming a right angle with the edge of the goods.

Second.—Measure from this line, down the edge the depth of arm size.

Third.—Locate a point at one-half the depth of arm size, for the slope of the shoulder.

Fourth.—Measure from the line drawn, down the edge, the length of the waist down the back.

Fifth.—Measure from the waist, down the edge, eight inches, and locate a point for hip measure.

Sixth.—Draft right angles from the first and second points, omitting the balance.

Seventh.—Place the end of the rule to the first line, lengthwise the goods, and establish a point at neck measure in scale number sixteen.

Eighth.—Measure out on the second line one-fourth of an inch more than one-half the width of back.

Ninth.—Measure out on third line one-half of an inch more than one-half the width of back.

Tenth.—Measure out on the third line, one-half of the size of the bust, allowing a fullness of one inch, and establish a point.

Eleventh.—Draft a line forming a right angle with the third line, even with the point just established. The front is drawn from this line.

Twelfth.—Measure up from the third line one-half of an inch more than the depth of arm size, and establish a point.

Thirteenth.—Draft a line forming a right angle with base line, even with this point.

Fourteenth.—Place the end of the rule on the first line, even with the base line, and establish a point at neck measure, in scale J, located on end of rule.

Fifteenth.—Establish a point at one-half the depth of arm size in scale number four.

Sixteenth.—Establish a point at the neck measure, in scale number three.

Seventeenth.—Draft a right angle from the first point.

Eighteenth.—Measure from the neck point on the first line diagonally to the second line, one-half inch less than the length of the shoulder on the back, and establish a point.

Nineteenth.—Place the end of the rule to the base line and even with the third line, then establish a point at the width of the chest, in scale number two.

Draft the outlines as shown in diagram number four.

Twentieth.—Measure down the back, the length of the waist, from the first line.

Twenty-first.—Measure from the neck, down the front, the length of waist.

Twenty-second.—Draft the waist line.

Twenty-third.—Draft a line parallel with the waist line, eight inches below the waist for hip measure; the points at the waist should be made according to the prevailing style and person's taste. There should be from nine to twelve inches more than the measure taken from the form given to the garment, eight inches below the waist.

Advice.—The worst men often give the best advice.—*Bailey.*

Let no man value at a little price a virtuous woman's counsel.—*George Chapman.*

Advice is seldom welcome. Those who need it most like it least.—*Johnson.*

Affectation.—We are never made so rediculous by the qualities we have, as by those we affect to have.—*Rochefoucauld.*

Affectation in any part of our carriage is lighting up a candle to see our objects, and never fails to make us taken notice of, either as wanting sense or sincerity.—*Locke.*

Age.—Old age has deformities enough of its own; do not add to it the deformity of vice.—*Cato.*

It is difficult to grow old gracefully.—*Madame de Stael.*

The heart never grows better by age; I fear rather worse; always harder. A young liar will be an old one; and a young knave will only be a greater knave as he grows older.—*Chesterfield.*

Agriculture.—Trade increases the wealth and glory of a country; but its real strength and stamina are to be looked for among the cultivators of the land.—*Lord Chatham.*

The farmers are the founders of civilization.—*Daniel Webster.*

Command large fields, but cultivate small ones.—*Virgil.*

Ambition.—You have greatly ventured, but all must do so who would greatly win.—*Byron.*

HOW TO DRAFT A CLOAK SLEEVE.

First.—Measure the arm size of the garment, that the sleeve is to be used for, and that is the measurement used for drafting the sleeve.

Second.—Draft a line forming a right angle with the edge of the goods.

Third.—Place the end of the rule at this line, and lengthwise of the goods, and establish a point at the size of the arm size in scales No. 6, 10.

Fourth.—Draft a right angle from the first point, omitting the second.

Fifth.—Place the end of the rule at the edge of the goods, and even with the first line, and establish a point at the size of arm size in scale No. 9.

Sixth.—Place the end of the rule on the edge, and even with the second line, and establish a point at size of arm size in scales No. 11, 13.

Seventh.—Establish the length of the sleeve, place half of the width of the back at the second line, then pass the tape line down the edge of the goods to the length of the elbow, and then to the wrist.

Eighth.—Draft right angles from these points.

Ninth.—Place the end of the rule at the edge and even with the elbow, and establish a point at the size of arm size in scales No. 10, 11 and 13.

Tenth.—Place the end of the rule at the edge and even with wrist line, and establish a point at size of arm size in scales No. 9 and 15. Draft the outlines as shown in diagram No. 4.

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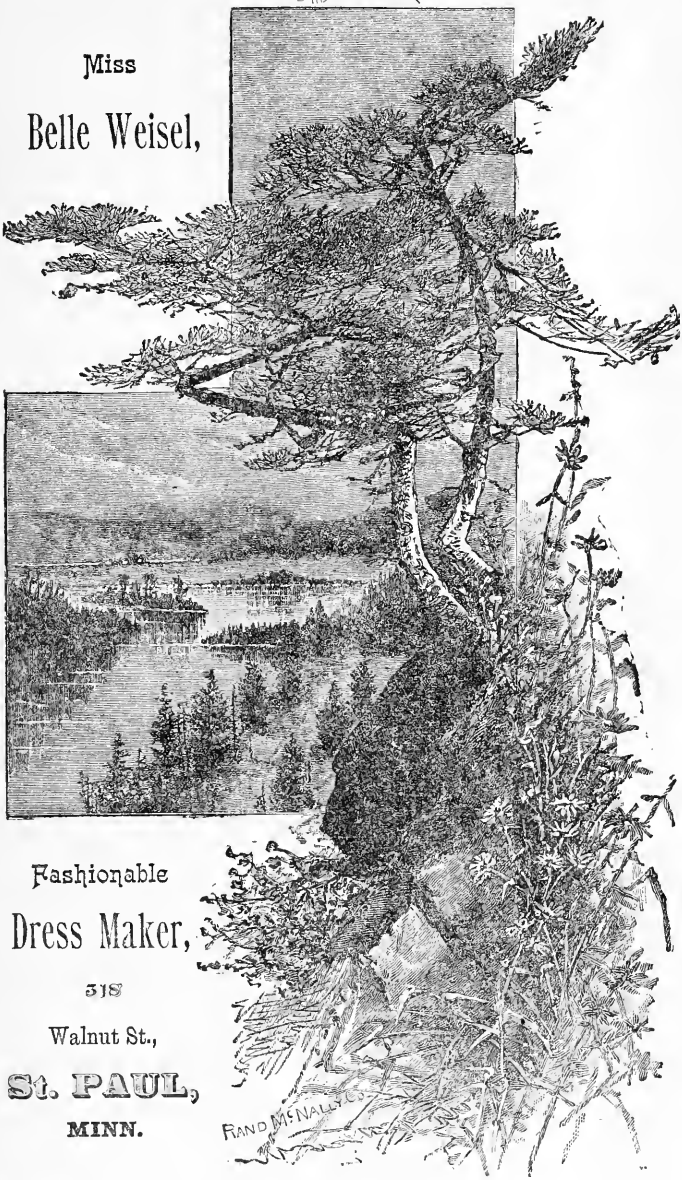

Fashionable

Dress Maker,

318

Walnut St.,

St. PAUL,

MINN.

YELLOWSTONE LAKE.

MARKET HOUSE, ST. PAUL.

DONALDSON'S.

WORSTEDS, YARNS, EMBROIDERY MATERIALS, SILKS, CHENILLES, CORDS, TASSELS, BEADS, KNIT GOODS, CANVAS, FELT, PLUSH, SATEEN, LACES, HOSIERY, GLOVES, CORSETS, FRINGES, RIBBONS, HANDKERCHIEFS, NOTIONS AND MATERIAL FOR ALL KINDS OF FANCY WORK.

Headquarters in the Northwest for Stamping and Embroidering.

Parisian Metallic Stamps used. Stamping done on all kinds and all colors of fabric, and warranted not to rub off. Monograms designed to order.

139 EAST SEVENTH STREET,

BETWEEN ROBERT AND JACKSON.

IMPORTERS.

Berlin Zephyr,
Fancy Yarns,
Embroidery Materials, Etc.

WHOLESALE DEALERS.

Domestic Yarns, Germantown, Saxony, Shetland, Cashmere, Angora, Pompadore, German Knitting Yarns, Ice Wool, Crewel Yarn, Canvas, Cardboard, Mottoes, Etc.

MANUFACTURERS.

Stamped Goods for Braiding and Embroidery, Applique Patterns, Perforated Stamping Patterns, Powder, Etc.

PRICE LISTS SENT ON APPLICATION.

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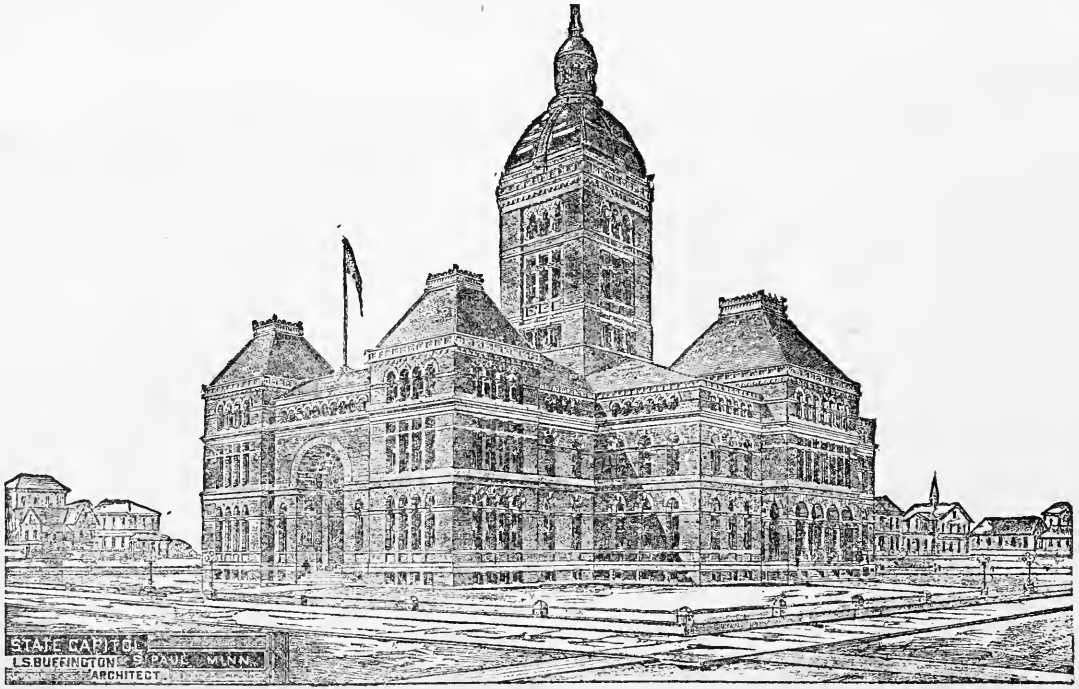
Goods at Wholesale Prices sold to Dealers Only.



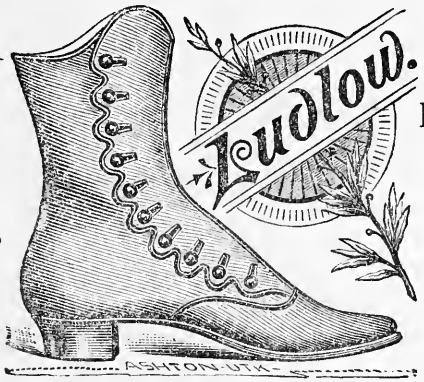
NEW STATE CAPITOL, ST. PAUL.

FINE SHOES.

Lowest Prices, —AT THE— Latest Styles,

Boston One Price Shoe Store.

Hand Sewed WORK —A— SPECIALTY, —IN— *ALL WIDTHS.*



Lowest Prices. IN THE CITY *GUARANTEED.*

Ladies' Fine Hand Sewed Kid Button, $4.50. Ladies' Fine English Kid, warranted, $3.50. Gents' Fine Hand Sewed Button Bals and Congress, $6.00.

386 WABASHA STREET, ST. PAUL,

J. L. LOVERING, Prop.

ST. PAUL CARPET CO.

—Wholesale and Retail—

CARPETINGS, WALL PAPER,

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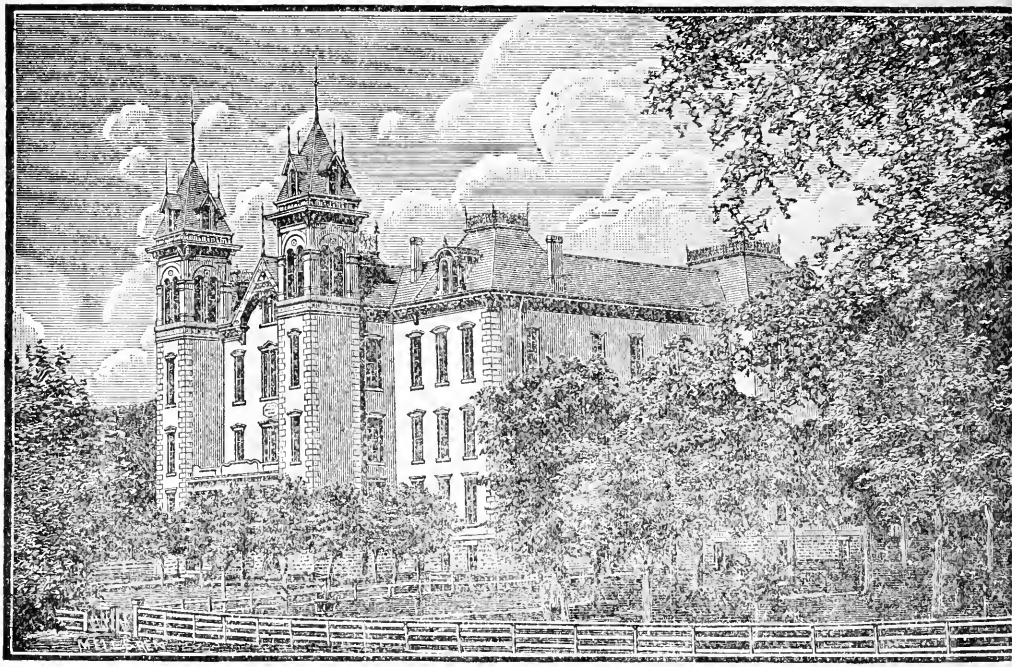
EDWARD SCOTT, President.

ST. PAUL, MINN.



MINNESOTA STATE NORMAL SCHOOL, Mankato.

Fashionable Society Dancing.

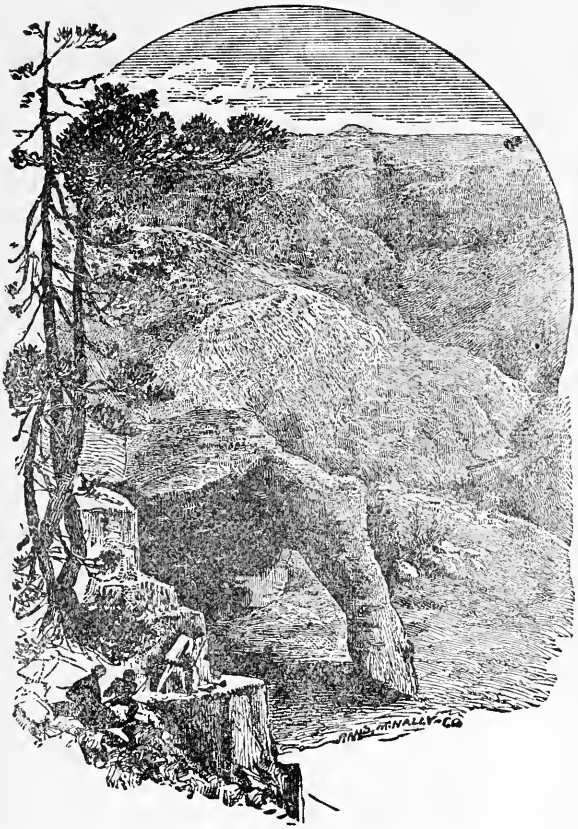
Prof. R. H. EVANS'

ACADEMY FOR DANCING,

SHERMAN HALL,

St. Paul, - - Minn.

PRIVATE LESSONS A SPECIALTY IN ALL THE ROUND DANCES.



IN PYRAMID PARK, on Little Missouri.

T. M. SWEM,

PHOTOGRAPHIC STUDIO.

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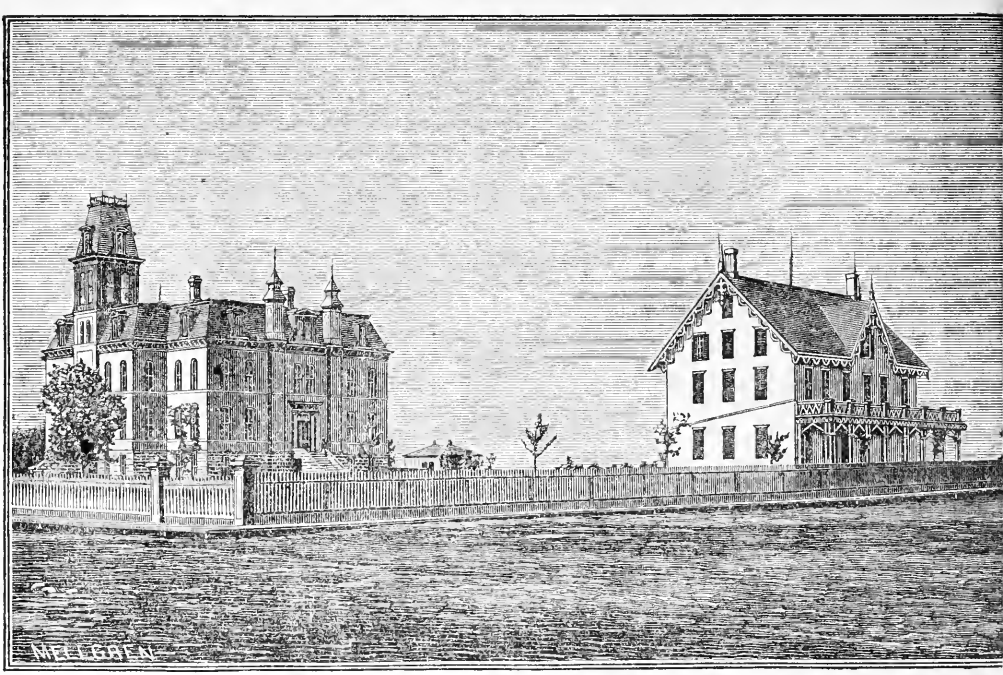


MINNESOTA STATE NORMAL SCHOOL, St. Cloud.

MRS. M. C. THAYER,

SOLE AGENT FOR THE

SOHMER PIANO.

This Piano is the only one in the market that can boast of the Centennial Medal. Mrs. Thayer is also agent for the Guild Pianos, Smith American, Peloubet and other organs.

SOLE AGENT FOR THE GENUINE MARTIN GUITAR.

Small Instruments, Sheet Music and Music Books Constantly on Hand.

Will Compare Prices and Terms with any other Dealers in the Northwest.

418 Wabasha Street, - - ST. PAUL.

522 Nicollet Ave., opposite Syndicate Block, MINNEAPOLIS, MINN.

TEAS AND COFFEES

At Importers' Prices!

THE NEW YORK TEA COMPANY

Have opened a branch store at **No. 377 Wabasha Street,** (near the Post Office,) with a large and well selected stock of

TEAS, COFFEES, SPICES, Etc.

Our Teas have been selected from this year's growth and importations, for their fine flavor and choice drinking qualities.

OUR COFFEE STOCK

IS COMPLETE WITH ALL THE WELL-KNOWN GRADES OF

Java, Mocha, Caracus, Guatamala, Maracaibi, Santos and Rio,

Which for strength and aroma can not be excelled.

A TRIAL IS SOLICITED AND SATISFACTION GUARANTEED.

USEFUL AND BEAUTIFUL PRESENTS IN

Majolica Crockery, Glassware, Etc.

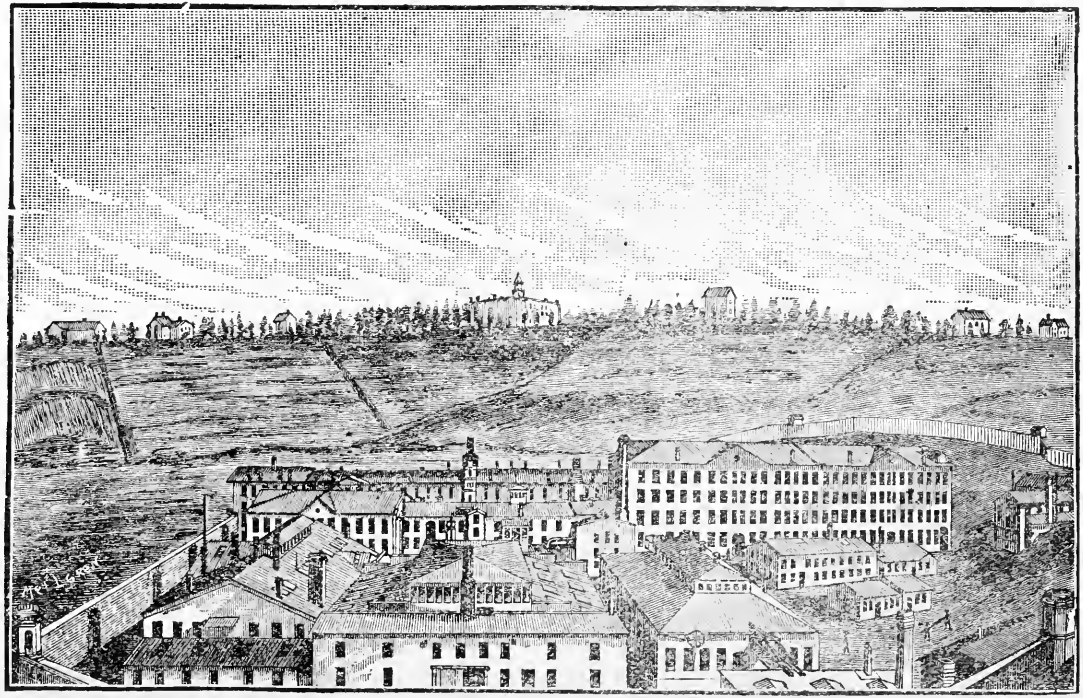
GIVEN TO PURCHASERS OF

TEA AND COFFEE.

THE NEW YORK TEA COMPANY'S

BRANCH STORE,

377 Wabasha Street, ST. PAUL, MINN.



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PORTRAITS

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OIL CRAYON,

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WATER COLORS,

AND

PASTEL.

SATISFACTION GUARANTEED.

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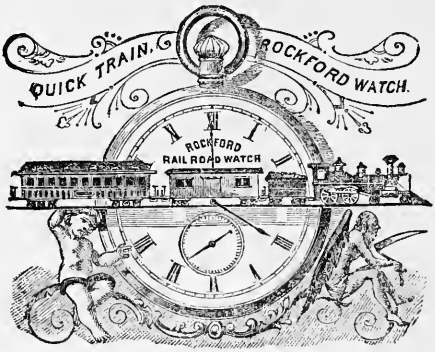

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Jeweler,

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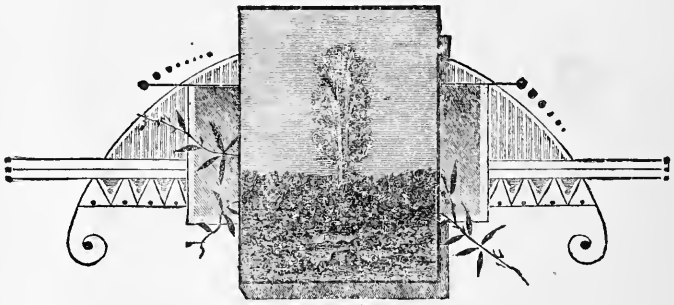
ST. PAUL, - - - MINN.

Repairing Promptly attended to and Warranted.



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W. H. FREDRICKS,
FORMERLY WITH C. D. FREDRICKS
OF BROADWAY, N. Y.

W. F. KOESTER,
FORMERLY WITH N. SARONY, OF
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FREDRICKS & KOESTER,

Artistic Photographers

16 EAST THIRD STREET,

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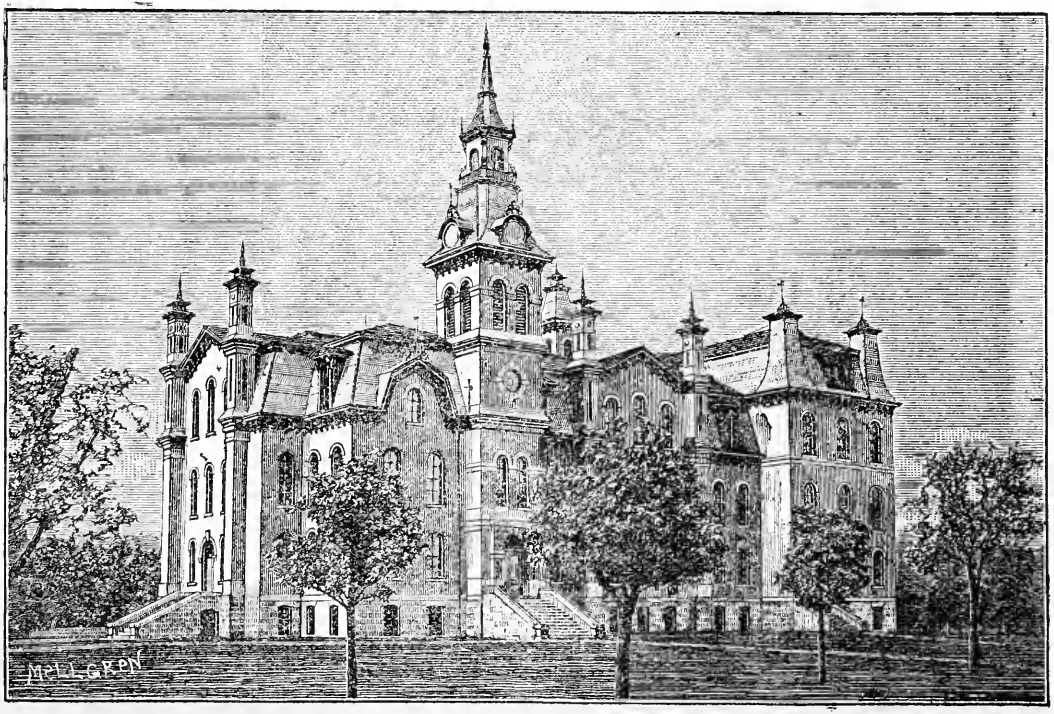
Carte de Visite, Cabinet and Panel Photographs, Life Size Crayon Portraits.

CHILDREN'S PICTURES

A SPECIALTY.



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105 EAST SEVENTH STREET,

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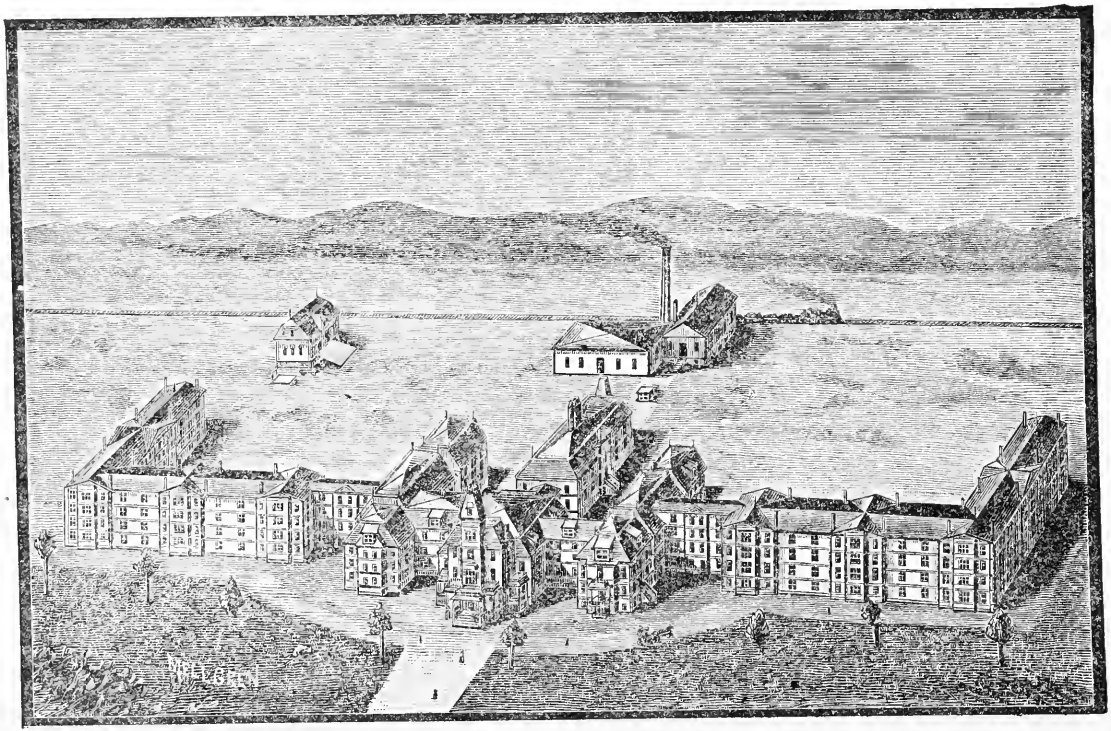
Careful Attention given to Consignments and Prompt Returns made.

CORRESPONDENCE SOLICITED.



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MANN & BENEDICT,

420 & 422 Wabasha St., ST. PAUL, MINN.

Dealers in Foreign and Domestic

DRY GOODS AND NOTIONS.

Always have a very Select Stock of

DRESS GOODS,

CASHMERES,	SILKS,	SATINS,
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BLANKETS,	COMFORTERS,	FEATHERS,
EMBROIDERY,	LACES,	BUTTONS,
KID GLOVES,	CORSETS,	PARASOLS.

Ladies' and Children's Cloaks,

Cashmere Shawls, **Broche Shawls,**

And a full and well assorted line of

DRESS TRIMMINGS.

All Languages Spoken.

They are also Proprietors of the

FAMOUS One Price CLOTHING HOUSE,

420 Wabasha Street, **ST. PAUL, MINN.**

Where they keep a Complete Assortment of

CLOTHING,

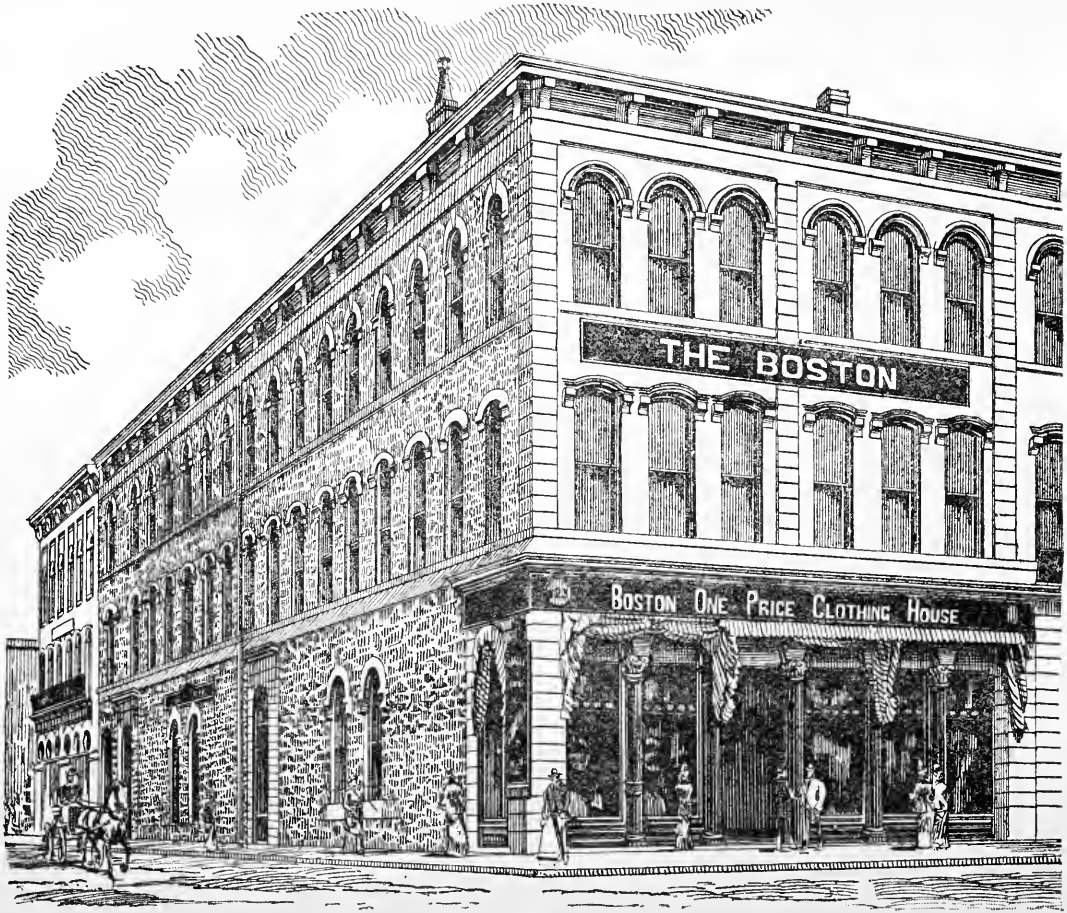
FOR GENTS, YOUTHS, BOYS, AND CHILDREN.

Furnishing Goods, Hats, Caps, Gloves, etc.

In all the Latest Styles.

"MONARCH" and "ACORN" Dress Shirts.

"E. & W." and "CROWN" Collars and Cuffs.


THE BOSTON
BOSTON ONE PRICE CLOTHING HOUSE

The Boston One Price Clothing House,

Cor. THIRD AND ROBERT STS., ST. PAUL.

Over Six Thousand (6,000) Square Feet of store room all on one floor.

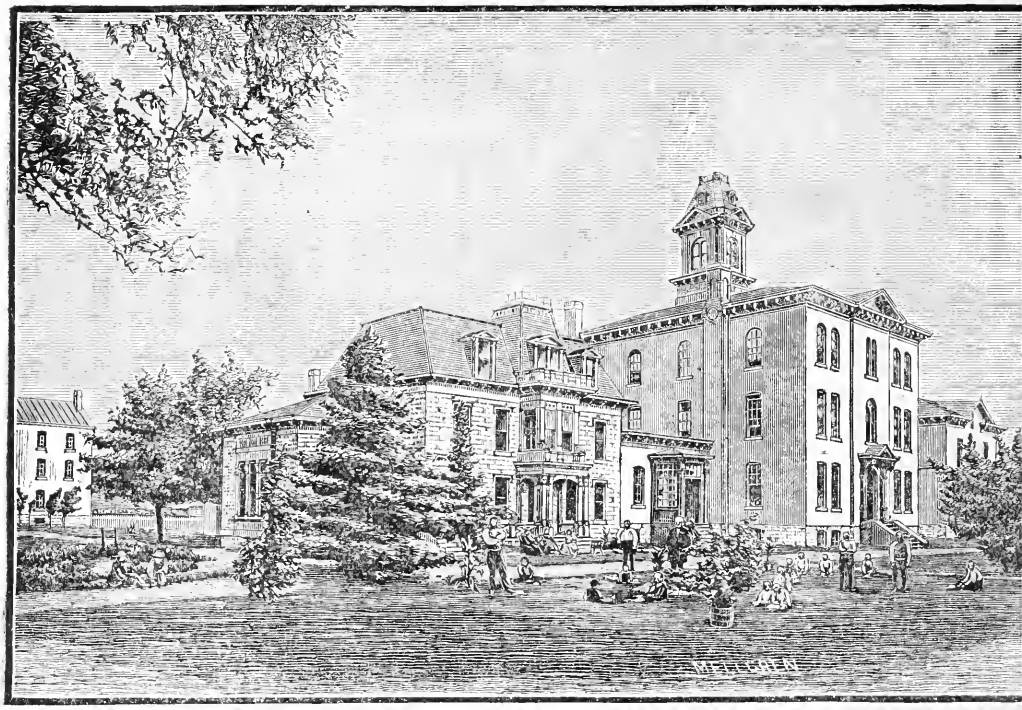
MOUNTAINS OF CLOTHING, HATS, CAPS & FURNISHING GOODS.

Probably one of the most popular, if not the most popular retail establishment in this Capital City, is the Boston One Price Clothing House. Occupying as they do one of the handsomest, largest and best arranged store rooms in this section of the country. No better or more practical example of what square and fair dealing combined with enterprise and pluck will do, can be found, than by a glance at the history of this popular establishment. Commencing over thirteen years ago in a small, one-story frame building, and gradually, by slow but sure efforts enlarging their premises as their rapidly increasing trade warranted them in doing, until they have fairly reached the very top round of the ladder; and not only control the largest retail trade in their line, but by hard work and careful attention to every detail of their business are continually adding to their hosts of friends and customers. Their immense, well selected and carefully bought lines of Clothing, Furnishing Goods and Hats and Caps for Man, Boy or Child, is well worth an inspection by any stranger who comes to St. Paul. Anything and everything that is carried by any exclusive house in Clothing, Hats, Caps, or Furnishing Goods House, they carry. No cheap or shoddy articles being allowed to enter their store. Buying in such large quantities and handling so many dollars worth of goods during the year, enables them to sell the largest proportion of their goods at about the same prices as the majority of retailers have to pay for theirs, thus saving at least twenty per cent. profit for their customers.

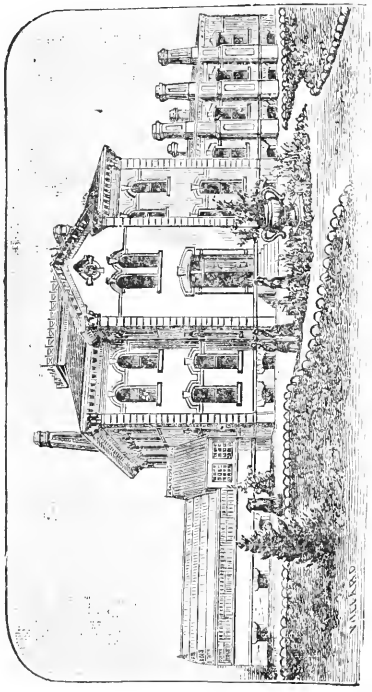
By a well tried and simple system any customer out of town can order any article they might need without visiting the store in person. We refer to their neat Price List and Rules of Self Measurement which is sent FREE to any address. By this system goods are sent C. O. D. to any section of the country, giving the party ordering them the privilege of examining the goods and returning any or all of them which may not please. In conclusion, if you are not already, you can not do yourself any greater good than by immediately becoming a patron of the square dealing

BOSTON ONE PRICE CLOTHING HOUSE,

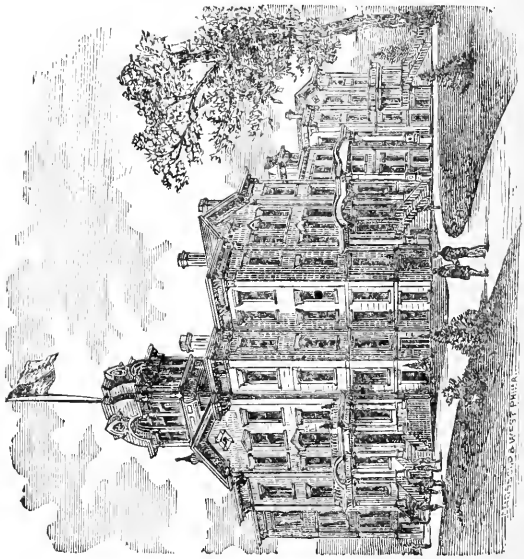
Cor. Third and Robert Sts., St. Paul.



STATE REFORM SCHOOL, St. Paul, Minn.



STATE AGRICULTURAL COLLEGE, Minneapolis, Minn.



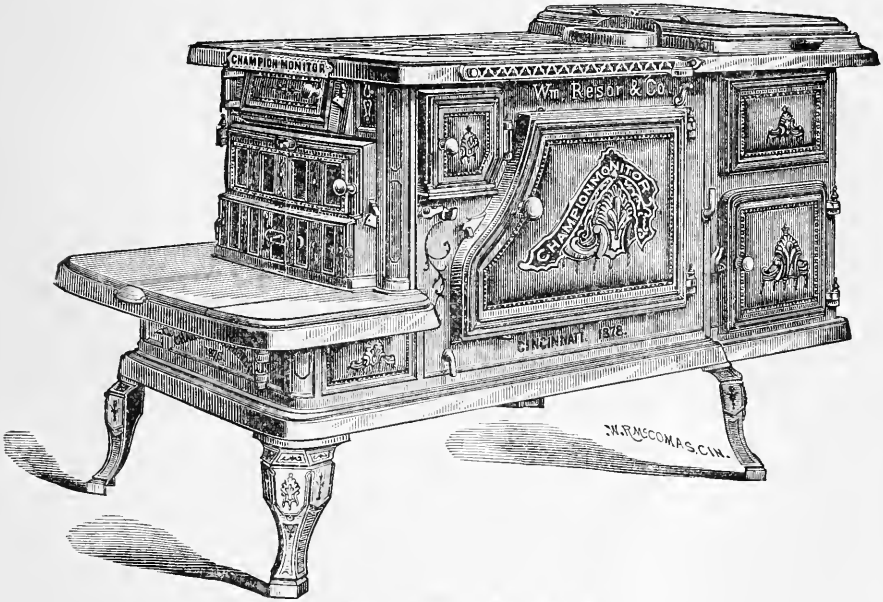
STATE UNIVERSITY, Minneapolis, Minn.

CHAS. BERNHARD,

AGENT FOR

CHAMPION MONITOR STOVES.

These Stoves are first-class in every particular, one that can be relied on to bake and roast to your entire satisfaction.



FOR WOOD OR COAL.

Made with or without reservoir and closet. Water in reservoir can be boiled in a few minutes. All parts exposed to the fire made extra heavy and durable. The top, covers and centres especially protected, never sagging down. These stoves BAKE QUICKLY, and consume VERY LITTLE FUEL. Be sure and examine these stoves before purchasing.

GENERAL HARDWARE

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MANUFACTURER OF HEAVY TINWARE.

Jobbing a Specialty,

CHAS. BERNHARD,

438 Wabasha St., St. Paul, Minn.

DALLES OF ST. CROIX.

WARDELL'S NEW STORE,

Confectionery and Ice Cream,

LARGEST ASSORTMENT. STRICTLY PURE.

Look at our Prices.

	Per lb.		Per Lb.
Extra Sour Lemon Drops,	30 cts.	Caramels, all flavors,	40 cts.
English Cream Peppermint Drops,	30 "	Fine Cream Dates,	40 "
Horehound Cough Drops,	30 "	Chocolate Cream Drops,	40 "
Anise Cough Drops,	30 "	Boston Chips,	40 "
Molasses Peppermint Drops,	30 "	Cocoanut Bon Bons,	40 "
Molasses Butter Taffy,	30 "	Pure American Mixed,	25 "
Lemon Butter Taffy,	30 "	French Cream Mixed,	30 "
Cocoanut Fruit and Peanut Bars,	30 "	Choice Hand-Made Mixed,	40 "

Pure American Mixed Candy,	5 lb. box, $1.00
French Cream Mixed or any 30 ct. Candies,	4 lb. " 1.00
Choice Hand-Made or any 40 ct. Candies,	3 lb. " 1.00

A. WARDELL,

CANDY MANUFACTURER,

388 Wabasha Street, Sherman Block, **ST. PAUL, MINN.**

ERNST ALBRECHT. CHARLES ALBRECHT.

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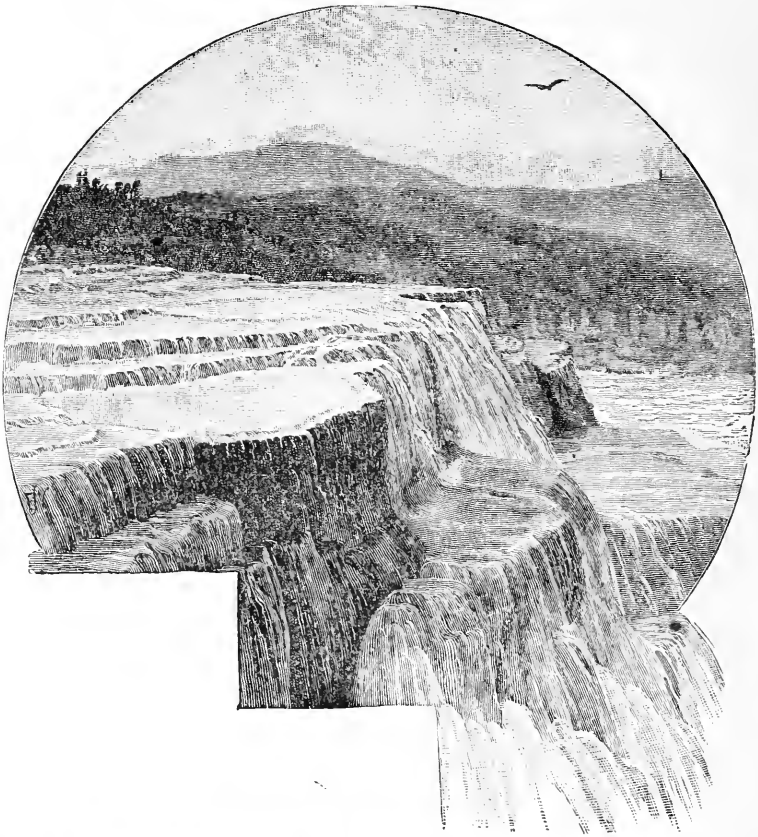
FUR MANUFACTURERS,

46 East Third Street,

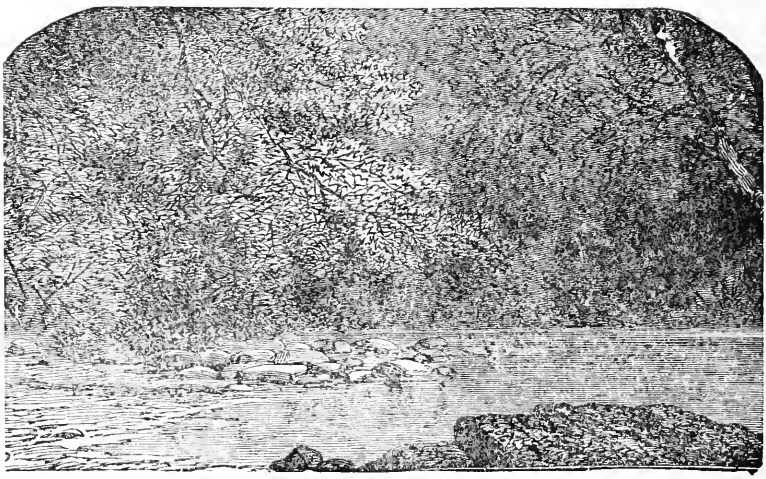
ST. PAUL, - - MINN.

A large Assortment of Ladies' and Gents' Furs constantly on hand.

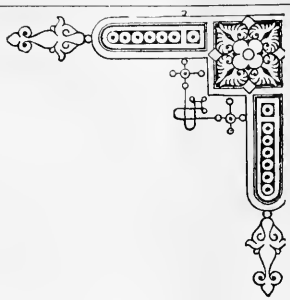
CASH PAID FOR RAW FURS.



MAMMOTH HOT SPRINGS.



VIEW ON WHITE BEAR LAKE



PEASE BROTHERS,

Fashionable Tailors,

13 East Seventh St.,

ST. PAUL, ▫ MINN.

VIEW IN YELLOWSTONE PARK, Wyoming Territory; reached only by the NORTHERN PACIFIC RAILROAD.

A REMARKABLE CURE.

Many persons who are afflicted with a bad cough are pronounced consumptives by some doctors when in reality it is nothing but a catarrh cough. The mucous matter dropping down from the head on the bronchial tubes, unless checked, leads to the vital parts, the lungs. Mrs. Thomas Preston, 110 Selby Avenue, St. Paul, Minn., well known among the Irish Catholics, lost two of her sisters in this way, and she herself was pronounced a consumptive, as she was nothing but a mere skeleton from female complaints, and often would have to leave the church on account of her cough. She was recommended to try Dr. Halliday's Blood Purifier and Catarrh Inhalant. She did so with reluctance. The first bottle helped her; she persisted in its use. Every time she would cough she would take a few drops of the Blood Purifier, (just enough to wet her throat,) and snuff the Catarrh Inhalant. She is now entirely cured and free from cough, and weighs about 175 pounds, with less than a dozen large sized bottles of the Blood Purifier and a bottle of the Catarrh Inhalant. Any person doubting the above can write to any prominent Irish Catholic of St. Paul, for its truthfulness, as she is well known here. Sold by all druggists. Noyes Bros. & Cutler and Merell, Sahlgaard & Thwing, Wholesale Agents, St. Paul, Minn. Call on or address the proprietor,

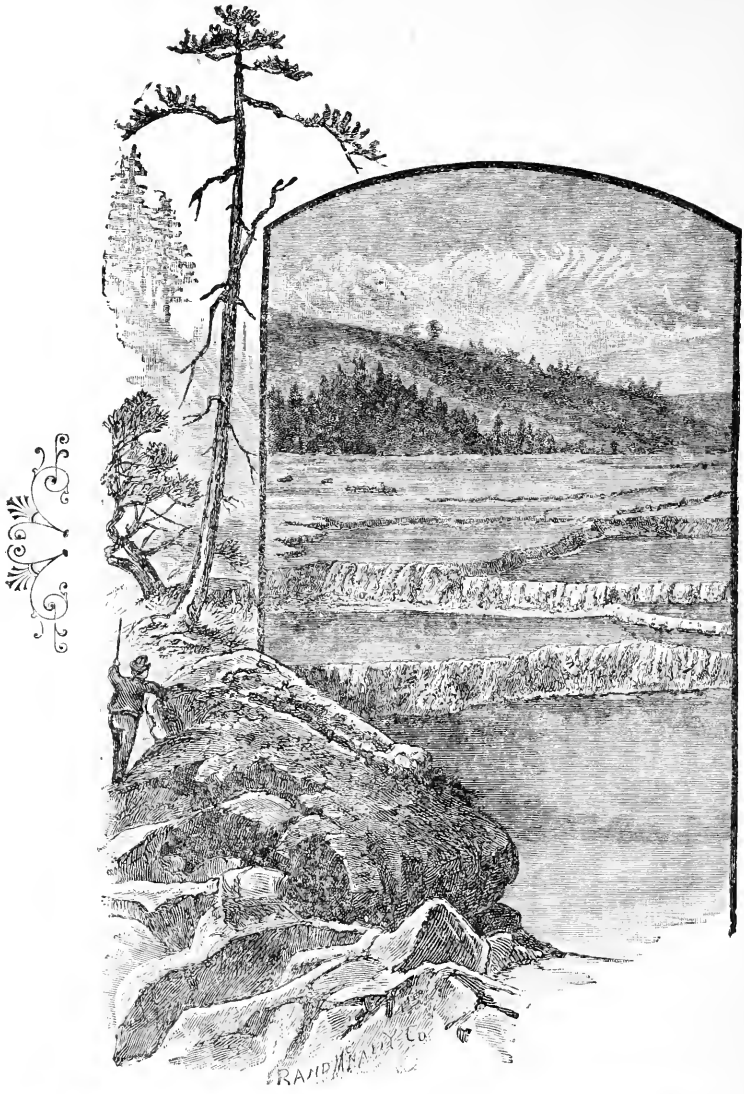
S. BLACKFORD,

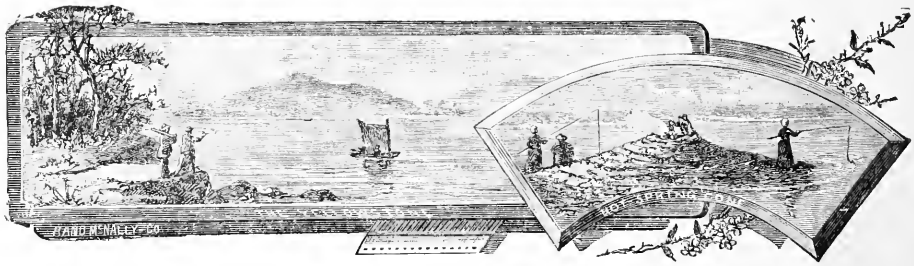
274 East Seventh St.,

ST. PAUL, MINN.

Branch Office, 151 South Clark St., Chicago, Ill.

DEVIL'S ROCK, on St. Croix River.





YELLOWSTONE NATIONAL PARK.

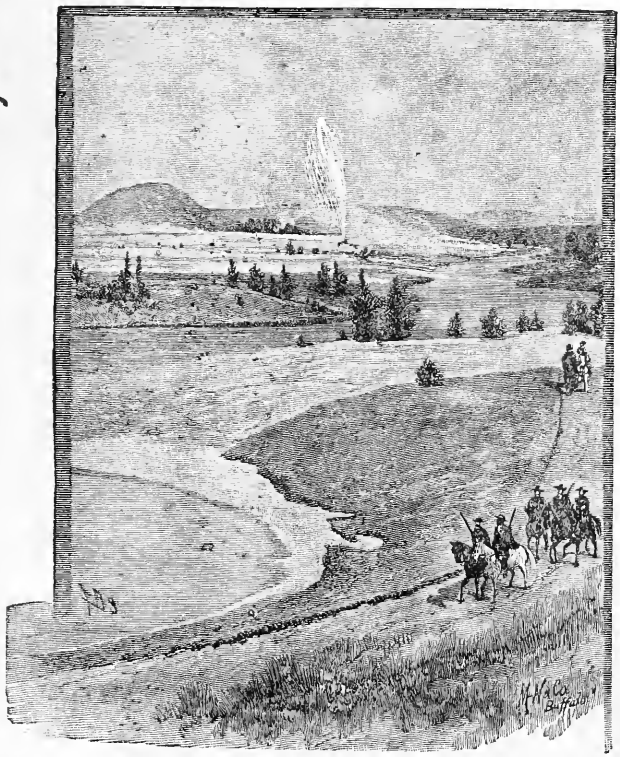
DEVEREAUX'S

TRACING WHEEL.

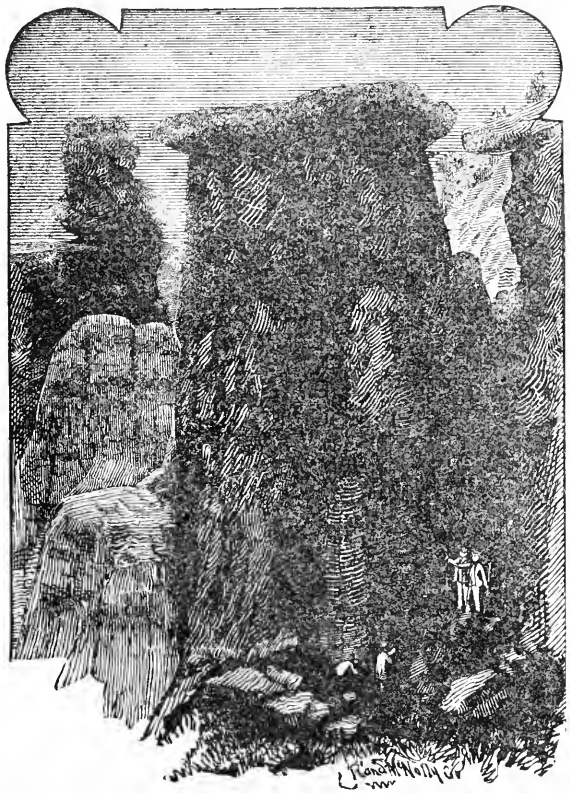
CURVED or straight shank, varying in price from *35 cents to $1.00* according to quality. All orders by mail will receive our prompt attention.

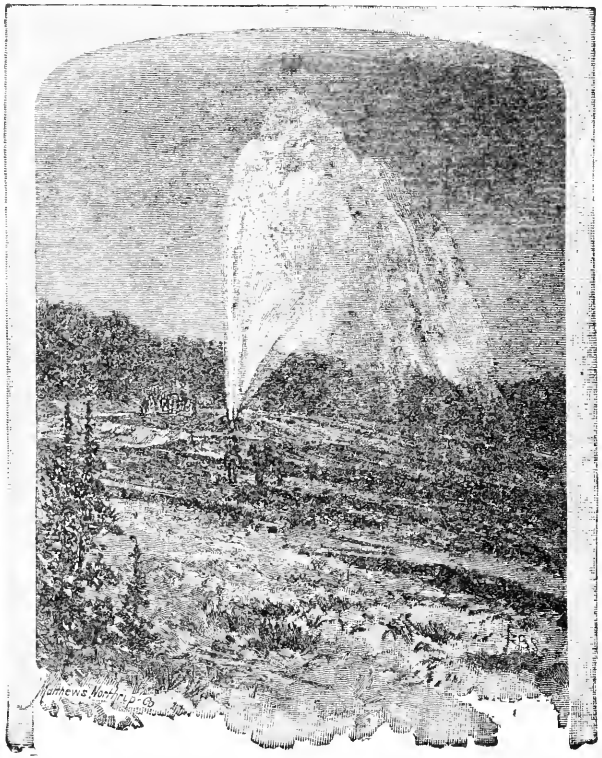
P. O. Box, 2369,

ST. PAUL, MINN.



YELLOWSTONE NATIONAL PARK.





SCENES IN YELLOWSTONE NATIONAL PARK.

Brown & Treacy,

Book and Job

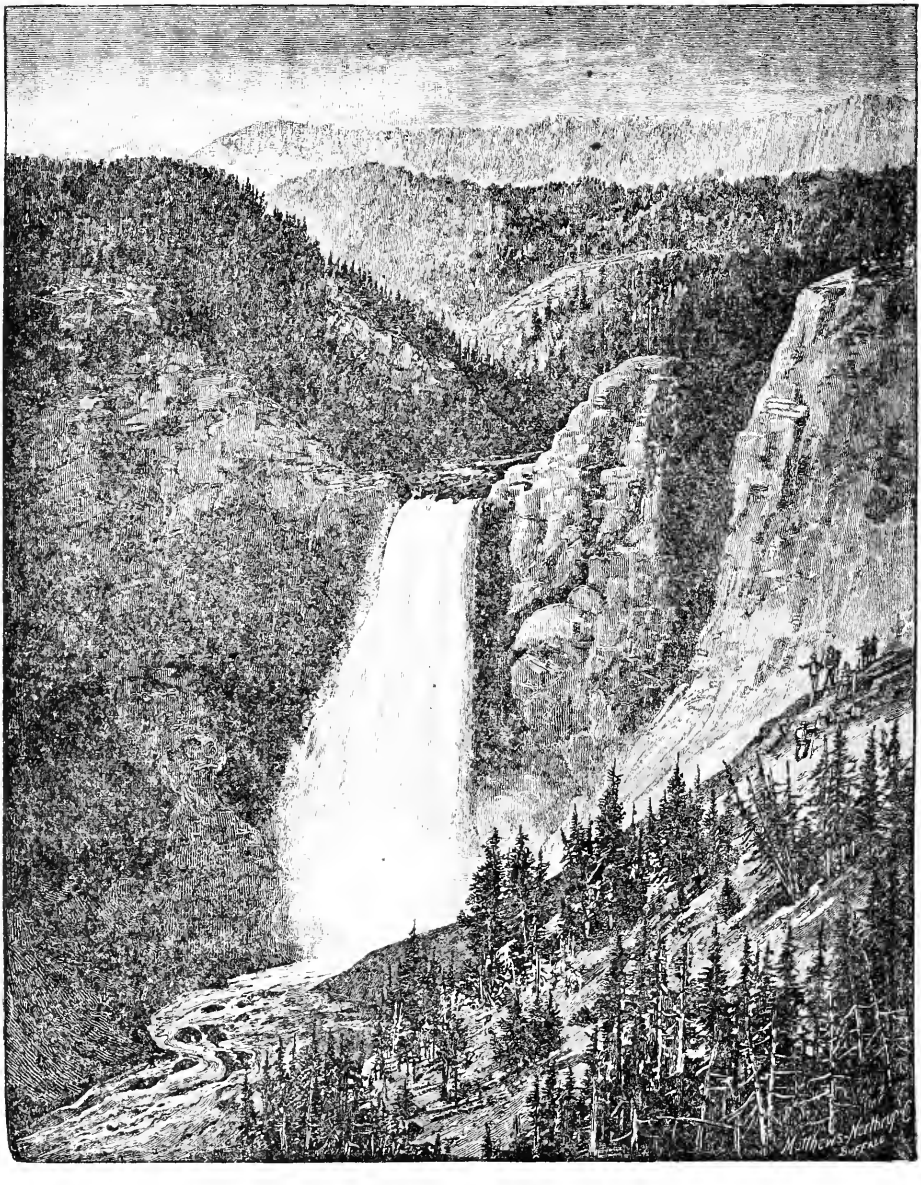
PRINTERS

and

BLANK BOOK MANUFACTURERS,

142 E. Third St.,

ST. PAUL, MINN.



TOWER FALLS, Yellowstone National Park.

Devereaux's Actual Measure System is a system of drafting all kinds of ladies' garments by measures taken from the form. A perfect fit guaranteed without change or alteration.

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